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ABSTRACT

The purpose of this handbook is to encourage a dialogue among art educators, career educators, and those who function in the world of work in art and to acquaint art educators with art career education potentialities through identifying important school programs and audiovisual resources. Each of the five chapters is comprised of papers delivered at four National Art Education Association Career Education Conferences. Chapters included are (1) Defining Career Education: Relating Career Education to the Arts: (2) Art and Career Education: Alternative Explanation for Career Oriented Art Programs: (3) Artist and Patron: The Rewards and Frustrations of Careers in Art: and (4) Art Career Education: Theory into Practice. The final chapter contains an annotated bibliography of print and nonprint materials related to career education in the visual arts. (LRA)

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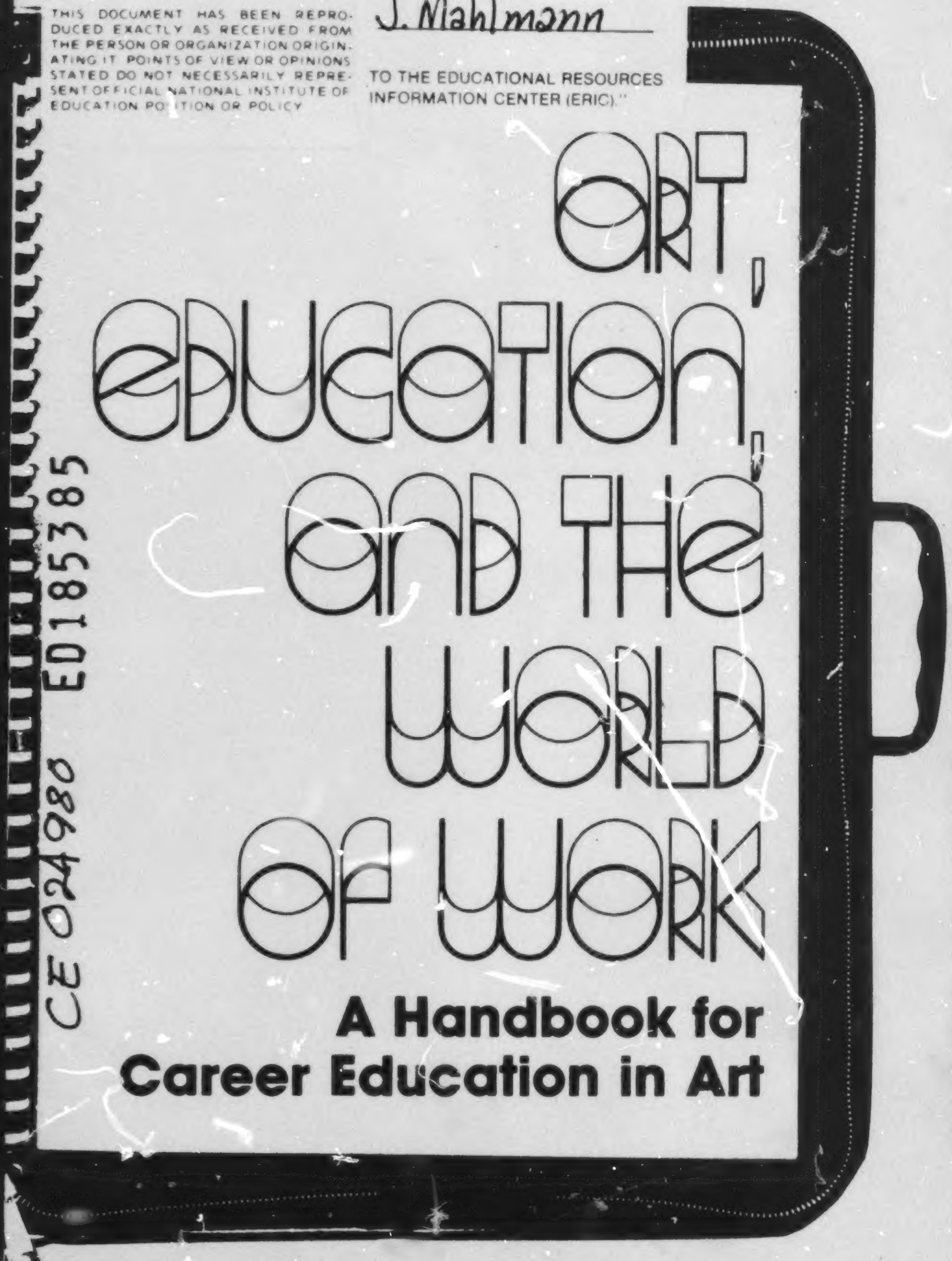

ART, EDUCATION, AND THE WORLD OF WORK

A Handbook for Career Education in Art

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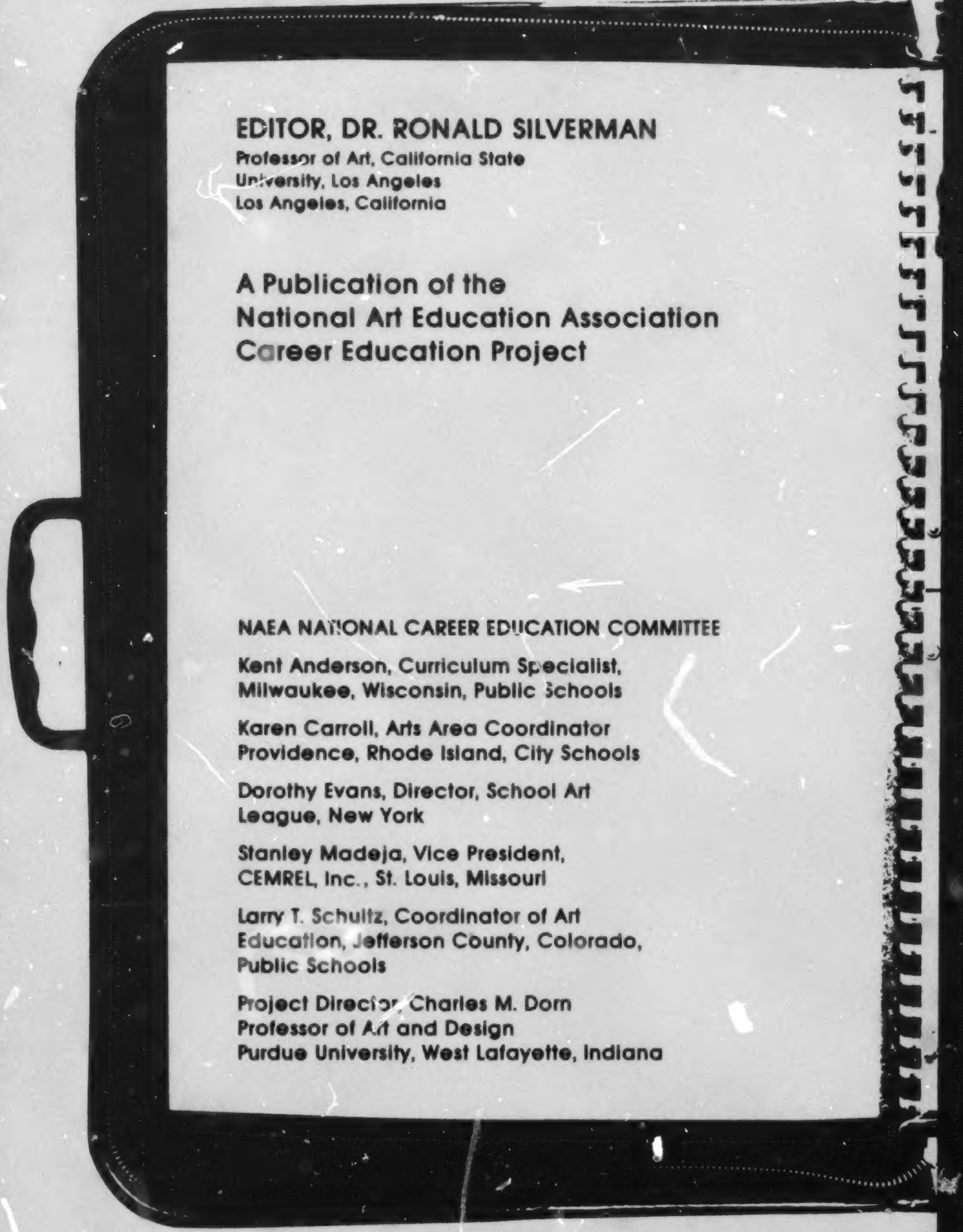

EDITOR, DR. RONALD SILVERMAN
Professor of Art, California State
University, Los Angeles
Los Angeles, California

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NAEA NATIONAL CAREER EDUCATION COMMITTEE

Kent Anderson, Curriculum Specialist,
Milwaukee, Wisconsin, Public Schools

Karen Carroll, Arts Area Coordinator
Providence, Rhode Island, City Schools

Dorothy Evans, Director, School Art
League, New York

Stanley Madeja, Vice President,
CEMREL, Inc., St. Louis, Missouri

Larry T. Schultz, Coordinator of Art
Education, Jefferson County, Colorado,
Public Schools

Project Director, Charles M. Dorn
Professor of Art and Design
Purdue University, West Lafayette, Indiana

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PREFACE

The content of *Art/Education/and the World of Work: A Handbook in Art Career Education* was developed from papers, mostly commissioned for delivery at four NAEA Career Education Conferences held in the spring of 1979 in Atlanta, Georgia; Providence, Rhode Island; Los Angeles, California; and Chicago, Illinois. Presentors at the conferences were asked specifically to direct their remarks to three principal concerns: (1) a description of and need for career education, (2) the relevance of career education to art education, and (3) descriptions of current practices and materials utilized in art career education in U.S. schools and colleges.

The purpose of the handbook is twofold: first to encourage a dialogue between art educators, career educators, and those who function in the world of work in art; and second to acquaint art educators with art career education potentialities through identifying important school programs and audiovisual resourses.

It should be realized that the handbook cannot hope to explore all the questions or resources in this emerging area of concern in American education. It is hoped, however, that the handbook contains enough of the right kinds of material to encourage art educators to give serious thought to and hopefully explore some new interactions between the fields of art education, career education, and the world of work.

We are particularly indebted to editor Ron Silverman for his excellent commentary and thoughtful selection and organization of the conference papers. A word of praise needs also to be given Priscilla Geahigan, who mounted an extensive search effort to develop the bibliography included in the handbook. We are also indebted to the various authors who contributed their knowledge and to the efforts contributed by our regional conference coordinators, Kent Anderson, Karen Carroll, Verle Mickish, Angela Paterakis, and Ron Silverman.

CHARLES M. DORN

INTRODUCTION

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Any listing of innovations which art educators have been urged to implement over the past decade would probably include: teaching the structure of art; focusing upon art as a subject to be studied rather than as a developmental activity; conceiving the art curriculum in terms of how artist, art historian, and art critic behave; formulating behavioral and expressive objectives which clarify distinctions between teaching and learning and make art behaviors more assessible; and viewing art as basic to one's education and therefore a necessary subject for all students to study. Art career education appears to be a reasonable candidate for the next addition to this list.

The validity of including career education as legitimate thrust within the field of art education may be questioned by those who assume that a concern for art careers is already inherent in the study of art. After all, when the child pulls and pinches clay, aren't insights into the field of ceramics being acquired? When students behave as artist, historian, or critic don't they learn simultaneously, even if at the subliminal level, something about the careers associated with areas of art? The value of career education may also be questioned by those who construe such a focus as emphasizing vocational and commercial aspects of the field which are viewed as anathema to the expression of individualism and creative approaches to art.

Such doubts about career education being consciously and conscientiously considered by art educators should be dispelled by the papers contained in this handbook. These include definitions and descriptions of career education that go far beyond simplistic vocational, non-liberal interpretations. The handbook should prove very helpful for thinking clearly about the relationships between the goals of art education and those of career education.

The necessity for aiding art educators to think with greater clarity and specificity about art career education stems from several sources. It is obvious that most teachers of art are products of broad, liberally oriented education programs. They typically have not had the in-depth experiences of students being prepared to be graphic, fashion, or industrial designers, architects, or even art historians. Therefore, most art education personnel cannot be expected to know a great deal, if anything at all, about how one earns a living as an artist in our society. In fact, art educators who have fine arts, studio background probably construe a career in art as a very limited, almost non-existent avenue to economic stability. The findings of the recent National Assessment of Educational Programs in Art that only ten percent of 9, 13, and 17 year olds believe art offers a viable source of income (by far the lowest figure for any variable assessed) provided evidence for these observations.

Such a finding must also alert us to the necessity for broadening our views of the economic potentialities of art careers simply because in our society economic stability is highly prized; any subject associated with its attainment is valued, and, conversely, subjects viewed as having little to do with becoming economically independent are considered insignificant and a frill. Focusing upon career education and orienting students to the realization that 250 art and art related occupations exist in this society may do more to establish art as basic education than will humanistic rationalization. To overcome fears that these views sound like the cry of Phillistine, it must be added that when it is properly conceived and implemented, career education is very much a part of general education. As will be made abundantly clear in the first section of this handbook, career education is concerned as much with fostering appropriate attitudes toward self and others as it is with enabling students to acquire productive work habits and job seeking and job keeping skills.

This general education correlation must be emphasized because of the tendency to think about careers in relation to only our most talented art students, i.e., those who possess the skills and motivation to "make it" as an artist. To career orient only the talented would exclude the majority of elementary pupils and most students who elect to take art within the high school. This is a poor strategy because it certainly is a deterent to art being considered a basic subject, as well as a denial of the general education values of career eduation.

The regional conferences sponsored by the National Art Education Association attempted to cope with these misunderstandings and erroneous conceptions while providing productive insights into career education and examples of current art career education programs. This handbook includes the major papers presented at each conference, a few commissioned papers, and descriptions of several programs. It is divided into four sections which spell out the meaning of and need for career education, the relationships between art education and career education, the roles of artist and patron, and the nature of programs designed to implement art career education.

RONALD H. SILVERMAN
Editor

PART

DEFINING CAREER EDUCATION: RELATING CAREER EDUCATION TO THE ARTS

Three professional educators who have no direct connection with the field of art education author the papers in this section. From their neutral perspective they each explore the need for career education and its basic concepts. They also speculate in very different ways about the possible relationships between career education and the arts.

Passow defines career education through a comprehensive treatment of the initial objectives produced under the egis of the U.S. Office of Education. He describes the policy changes proposed with the establishment of the Office of Career Education which changed the focus from a strictly vocational education orientation. He reviews the various models of career education which have emerged as a result of the efforts of the Career Education Office and discusses several art career education programs which are based upon these models.

Schwab reviews basic approaches to formulating curriculum and then complements Passow's article by sharing personal insights into the derivation of the present orientation of the U.S. Office of Career Education. He also discusses the importance of leisure time activity within the context of careers, a very significant concept for art education. Schwab proposes eleven ways to relate art education practices to seven key career education concepts and concludes by providing specific examples of how each relationship can be effected within the classroom.

Sampieri explores the compatibility of arts and career education through the process of posing and answering ten questions. His answers range from testimonials about the virtues of art attributed to Plato and Washington to specific data from Project Talent which graphs the interests and ability levels of subjects involved in the arts. Responses to questions put to leaders in business, labor, and government form the basis for dealing with the issue of career education priorities.

A reading of these three papers should provide an understanding of what is meant by career education, how it differs from vocational education, why its purposes can be related positively to the highest values of art education, and how career education may be incorporated within the art class.

CHAPTER 1

Art Education and Career Education: Some Possible Meshes

A. HARRY PASSOW

In exploring some possible meshes between art education and career education, the focus here will be on ways of bringing the art classroom into the world of work and the community.

In his address to the National Association of Secondary School Principals in 1971, the then-Commissioner of Education Sidney P. Marland, Jr., launched the nation of career education with the statement:

> All education is career education, or should be. And all our efforts as educators must be bent on preparing students either to become properly, usefully employed immediately upon graduation from high school or to go on to further formal education. Anything else is dangerous nonsense. I propose that a universal goal of American education, starting now, be this: that every young person completing our school program at Grade 12 be ready to enter higher education or to enter useful and rewarding employment.[1]

Career education is defined generically by the U.S. Office of Education as follows: "'Career education' is the totality of experiences through which one learns about and prepares to engage in work as part of his or her way of living." The definition is purposely intended "to be of a very broad and encompassing nature" but it is not intended to be "all of life or one's reasons for living."[2]

Career education involves some specific learner outcomes which vary in emphasis from one educational level to another. As the Office of Education policy statement puts it, "career education seeks to produce individuals who, when they leave school (at any age or at any level) are:

1. Competent in the basic academic skills required for adaptability to our rapidly changing society.
2. Increases in the number and variety of educational course options available to students with a de-emphasis on the presence of clearly differentiated college preparatory, general education, and vocational curriculums at the secondary school level.
3. Capable of choosing and who have chosen a personally meaningful set of work values that foster in them a desire to work.
4. Equipped with career decision making skills, job-hunting skills, and job getting skills.
5. Equipped with vocational personal skills at a level that will allow them to gain entry into and attain a degree of success in the occupational society.
6. Equipped with career decisions based on the widest possible set of data concerning themselves and their educational-vocational opportunities.
7. Aware of means available to them for continuing and recurrent education once they have left the formal system of schooling.
8. Successful in being placed in a paid occupation, in further education, or in a vocation consistent with their current career education.
9. Successful in incorporating work values into their total personal value structure in such a way that they are able to choose what for them, is a desirable life style.

The director of the Office of Education's of Career Education, Kenneth B. Hoyt, sees a number of basic educational policy changes being pushed by the career education movement. Included are the following:

1. Substantial increases in the quantity, quality, and variety of vocational education offerings at the secondary school level and of occupational education offerings at the postsecondary school level.
2. Increases in the number and variety of educational course options available to students with a de-emphasis on the presence of clearly differentiated college preparatory, general education, and vocational curriculums at the secondary school level.
3. The installation of performance evaluation, as an alternative to the strict time requirements imposed by the traditional Carnegie unit, as a means of assessing and certifying educational accomplishment.
4. The installation of systems for granting educational credit for learning that takes place outside the walls of the school.
5. Increasing use of noncertificated personnel from business-industry-labor community as educational resource persons in the educational system's total instructional program.
6. The creation of an open entry-open exit educational system that allows students to combine schooling with work in ways that fit their needs and educational motivations.
7. Substantial increases in programs of adult and recurrent education as a responsibility of the public school educational system.
8. Creation of the year-round public school system that provides multiple points during any 12-month period in which a student will leave the educational system.
9. Major overhaul of teacher education programs and graduate programs in education aimed at incorporating the career education concepts, skills, and methodologies.
10. Substantial increases in the career guidance, counseling, placement, and followup functions as parts of American education.
11. Substantial increases in program and schedule flexibility that allow classroom teachers, at all levels, greater autonomy and freedom to choose educational strategies and devise methods and materials they determine to be effective in increasing pupil achievement.
12. Increased utilization of educational technology for gathering, processing, and disseminating knowledge required in the teaching-learning process.
13. Increased participation by students, teachers, parents, and members of the business-industry-labor community in educational policy making.
14. Increased participation by formal educational institutions in comprehensive community educational and human services efforts.[4]

Several alternative delivery systems or "models" of career education are being developed and implemented. The Comprehensive Career Education Model (CCEM) or school-based model is the most inclusive in which career education is viewed as a developmental process, beginning in kindergarten and continuing through the adult years with the student progressing "from an initial awareness of careers to exploration and preparation, in a continuous advancement toward a satisfying adult life role."[5] A second model is called Experienced-Based Career Education (EBCE) which is aimed at bridging the "gap between study and experience, between the classroom and the community."[6] Stressing the notion that the community is the teacher, the National Institute of Education points out that:

> The aim of EBCE is not to replace the classroom but to supplement it, to extend it into all spheres of our existence–social, academic, personal, occupational–to bring learning, living and working much closer together.
>
> EBCE is an attempt ot take the subject matter that students normally study, add many new ingredients (about people, jobs, self and the way communities work) and let high school students learn about them out in the community through direct experience with adults in all walks of life.
>
> In the process students obtain academic credit, explore the real dimensions of many careers, learn much about who they are and what they want to become and master some of the skills they will need to negotiate successfully the world of adult living in America today.[7]

In some ways, the EBCE is as an updated version of the apprenticeship concept, merging the worlds of work and school so that "the same learning activities that help students explore various careers also provide them with a comprehensive secondary education."[8]

The school-based CCEM presumably is K-12 in design with the curricular elements of career development related to personal development. The functions and emphases differ as the individual progresses from the elementary school to the middle or junior high school to the senior high school, with the focus on "attitude development, decision processing and self-awareness as well as awareness of and knowledge about the broad characteristics and expectations of work "providing the basis for the individual to acquire the skills, knowledge, and attitudes which will permit him to select from among the multiple opportunities available.

In the secondary school, the curriculum may be built around the career-cluster or family of occupations concept "so that students may select a career cluster at the beginning of their high school experience and then tie a majority of their high school experiences into this generalized goal."[9] The 25,000 occupations listed in the *Dictionary of Occupational Titles* have been grouped into 18 clusters, one of the 18 being "Graphic Arts."

The characteristics of the EBCE which distinguish it from the traditional work/education programs is that it

–is unpaid as opposed to paid experience.
–includes career exploration and employer-site rotation as opposed to single work experience.
–uses experiential education to convey learning in academic subjects.
–allows a greater student role in shaping a personalized education plan.
–is not targeted to dropouts, disadvantaged or other specific student populations.
–(provides) much greater emphasis on career development (through)... systematic integration of career, personal and academic skills into a program of total learning utilizing a range of community resources and people.[10]

A National Institute of Education report points out that the key to the EBCE concept is the provision of "learning experiences for students that match their individual interests with different adults in the community performing their daily activities." Moreover,

> these learning activities in the community may be part of a course in which the student is enrolled at school, they may be an overall program developed by the school staff, community participants, and the student, or they may be part of an independent study project of the student's own design. They may involve only a few days or last a whole year. In all cases, however, the school has to provide time and staff to match students with community participants and to keep things running smoothly.[11]

A growing movement which is related to the EBCE is known as action learning, the opportunity for students to participate in society as paid or volunteer workers under the guidance of the school and relates such experiences to the individual's school based learning experiences. The argument has been made that secondary schools do not provide a complete environment for learning. The central pedagogical concept of action learning, as the National Association of Secondary School Principals defines it "is that work and service experiences are not for job training alone... but are an important dimension of everyone's complete education." Action learning experiences make it possible for youth to participate in authentic community service and/or work experience which can result in a variety of cognitive and affective outcomes. Action learning represents a restatement of the concept of "learning by doing." As does EBCE, the base of the classroom is broadened in order to make the entire community the environment for learning.

As David Hampson points out:

> The successful blending of academic studies with sound work experience requires a structure. Experience-based learning combines four major capabilities too often presented as discrete segments: (1) community involvement, (2) individualized instruction, (3) guidance, and (4) new roles for staff as managers of learning. These four components are integral to the community-centered delivery system and personalized nature of experience-based learning.[12]

What, then, are some possible meshes between career education and its related concepts and art education? Five representatives of the National Art Education Association discussed some aspects in a chapter titled, "Career Education in the Visual Arts Classroom" in *Career Education in the Academic Classroom*. There it is argued that "what is needed in career education in art is not vocational education for art jobs" but a program which "emphasizes the broad functions underlying success in a wide variety of occupations, rather than... all possible art-related occupations and the specific art skills each one requires."[13] In their view, the cluster approach which helps determine the kinds of jobs available would not be as useful in the classroom as the categorization of art careers by occupational functions. In the visual arts, these functions can be described as "creative, re-creative, managerial, technically supportive, and consumer related." A series of prototype units are presented "designed to demonstrate teaching methods that use some current curriculum approaches and involve awareness of specific careers, exploration of potential careers, and hands-on experiential knowledge of careers." In addition to classroom activities, the illustrative models suggest field trips and other non-classroom study–but the models are, as the title indicates, essentially based in the visual arts classroom. The chapter concludes:

> It is clear today that art careers, art-related careers, and careers which are made more meaningful by acquaintance with art processes must be a significant focus of the art educator. Painting, sculpture, and other art activities, while vital and important in themselves, can be made far more meaningful to students if the art educator is sensitive to the needs all students will have when they enter the working world beyond the classroom.[14]

A more recent publication titled *Exploring Arts and Humanities Careers in the Community*, is a program planning guide aimed at helping get junior and senior high school students out of the classroom and into the working world in order to "broaden their career aspirations and to make realistic career choices." In addition, it is argued that out-of-school experience represents a motivation force for many students doing better academic work *in* school.

Some eight curriculum models for out-of-school experience programs are provided, the titles of which are as follows:

- Interviewing people who work in arts and humanities occupations.
- Shadowing or spending between two and ten hours observing and talking with a selected practitioner at his/her work place.
- Field trips to sites where arts and humanities practitioners are hired or to practitioners in museums and gallerys (e.g., curators, artists, etc.).
- Private lessons, summer programs and camps, and youth groups in which students participate voluntarily in organized programs outside the classroom.
- Independent study or volunteer projects such as interviewing, surveying, or shadowing experiences with artists and art-related practitioners.
- Student teacher aides and student tutors in which individuals commit a pre-arranged amount of time to assist teachers by preparing curriculum materials or working directly in the classroom.
- Internships in which individuals participate in supervised activities in a work site during which the intern applies and enhances knowledge gained through formal instruction.
- Apprenticeships in which individuals learn a trade, art, or skill under the supervision of an expert.[15]

Through participation in one or more of the models, it is suggested that students:

- discover the possibilities for working within one's own community
- explore educational and career options in the Arts and Humanities occupations.
- recognize the skills required to pursue a particular occupation
- apply and test skills learned in the classroom in a working setting
- assume responsibility for interacting and working with adults
- understand the many factors that affect and are affected by an occupation (e.g., life-style, skills, personality traits, talents, income etc.)[16]

The report details suggestions for planning and coordinating out-of-school programs, includes suggested sites for such experiences, and lists selected unions which might provide information and assistance, as well as state arts councils which can be helpful.

Another related curriculum guide is titled *391 Ways to Explore Arts and Humanities Careers* and includes suggestions for "Career Exploration Activities for Visual Arts and Crafts." Noting that most career education programs consist of three phases of levels–awareness, exploration, and preparation–this guide focuses primarily on the exploration phase in the junior and senior high school. The guide is intended to provide suggestions for ways teachers can augment the traditional curriculum, linking learning objectives and teaching objectives which connect regular course content to student activities. This guide is accompanied by Student Guidebooks which provide occupational information "about types of jobs in each field, tasks performed, background and preparation usually required, advantages and disadvantages of jobs, and the job outlook."[17] One of these guide books is titled, *Exploring Visual Arts and Crafts Careers.*

Among the reasons given for introducing such activities aimed at helping students learn more about arts and humanities occupations is the need students have for information which will give them a realistic understanding of how artists make a living, the need to help students broaden their career aspirations, the need to learn what kinds of questions they can ask about occupations prior to making a career choice at an appropriate time, the potential for helping students realize the relationships which exist between classroom experiences and what will be useful later in jobs. The emphasis is on "connecting strategies" in which the process of career exploration is linked to regular course curriculum.

The career exploration activities are grouped under the following headings: visual communication, product design, environmental design, fine arts, crafts, art education, and arts business and management. The activities include research in advance of visits to persons and places so that the student is familiar with a career, has a feeling for it, and can ask questions in depth; activities which put students into the shoes of the worker–artist, artisan, craftworker, designer, for instance–and require the student to do something with the project; activities which request services of those in careers in the community; activities which stress the community and the persons therein to broaden vistas of students. Appendices include a listing of job titles in the arts and in the humanities. In the visual arts and crafts, these titles are grouped under seven headings: (1) commercial art–visual communication, (2) commercial art–product design, (3) commercial art–environmental design, (4) fine art, (5) crafts, (6) art education, and (7) arts business and management. A second appendix lists the importance of regular school subjects for selected occupations in the arts and humanities fields.[18]

The Urban Arts Project sponsored by the Minneapolis Public Schools has been in operation since 1970. Each day, some 430 students leave their classrooms for several hours to learn the arts in workshops around the city, working with professional artists in their own work spaces. Some spend time painting, making pottery, filming; others study acting and dancing. The workshops are part of a larger Urban Arts program which aims at helping communities provide students with learning experiences "more practical, richer, and more energizing" than is possible in the classroom. Four other components include: (1) *in-school programs* where artists come into the classrooms to perform or teach regular classes; (2) *events and exhibitions* where students, counseled by their teachers, design and publicize exhibitions at local art facilities; (3) *affiliate projects* where Urban Arts helps coordinate and administer projects which are supported by special grants; and (4) *summer programs* in which students take enrichment courses or attend a camp with artists in residence.

It is the workshop program which is viewed as the most interesting aspect of the Urban Arts program. It began when its planners convinced the school district that participation of community artists would provide more effective education in the arts on the premise "that arts education should be more individualized and the 'environment as well as activity should be designed for effective instruction.'" Almost a decade of experience has convinced the educators and the public that this mentor relationship "has been a proven incentive to hard work, commitment and growth through the ages, and both school and community people wanted their students to have a chance to explore art in its 'natural' setting." The workshop participants spend up to 760 hours working with individual artists on the artist's own turf. The Urban Arts in Minneapolis links the school program to arts and artists in the community with some 26,000 students having been involved either through in-school programs or exhibits. The program describes itself as a partnership in which "students, teachers, the school system and the artists themselves benefit from sharing their personalities and their cultural heritage."[19]

Of a different order is the Cityarts Workshop in New York City which is dedicated to the creation of community-responsive public works of art, especially murals. Together with community groups, the workshop co-sponsors interior and exterior murals with a Cityarts artist working with residents (often teenagers or young adults) to help them plan and paint their mural.

Philadelphia Museum of Art's Department of Urban Outreach Program involves youth from various Philadelphia communities and the city's public and private schools to "paint wall murals, parking lots, buses and trolley cars, do video-tape projects, developed museum shows, draw and paint in community chalk-ins, learn to play musical instruments." In addition, Parkway School students (Philadelphia's "School without Walls") developed a "Micro Museum" for young primary school children.

Many school arts programs provide opportunities for *mentorships* and *apprenticeships*, sometimes full-time but often part-time, in which students are matched up with interested mentors in the arts, crafts, trades, and professions, for which credit is often provided. Nonschool art agencies which have art functions and components in their operations (almost all businesses and industry have some aspects that involve art-related functions) provide opportunities for students to engage in activities which broaden student perspectives and insights. Artists conducting classes, either in schools or in non-school settings, make it possible for students who might otherwise see only "finished art projects" in museums or in product designs to observe art in process and thus gain a better understanding of arts careers.

The Mendocino (California) Art Center provides after-school art instruction for elementary school children, an art gallery, and a performing arts program as well as an in-school instructional program. In addition, the Center operates a unique three-year apprenticeship program in weaving which "graduates" fully qualified professional designers who can either move directly into positions in industry or function as independent textile artists.

Under a grant from the National Endowment for the Arts, an "Arts in the Neighborhood" program was developed in Community School District 19 in the Bronx, New York. A comprehensive analysis of the use of arts in the community was made with the neighborhood studied as an educational environment in which the arts provided a means of bridging racial, social, and economic barriers and served as a significant tool in the community development process.

A center to encourage design careers among high school students makes it possible for students to work with professionals in architecture, landscape architecture, and planning, in Trenton, New Jersey. Numerous local agencies have been assisted, and a model for community design-center training techniques has been established. A community resource provides students with opportunities for career education while providing a real service to the community.

One step advocated by most guides for out-of-school community-based programs to supplement traditional school-based experiences is surveying the community to determine what people, what organizations, and what institutions and agencies are available which might provide sites for various kinds of appropriate experiences for students. In some instances, community resources–both personnel and material–will be brought into the classroom and the school; and, in other instances, the student will leave the campus alone or with other students, for more direct experiences using the resources of the community. One regional educational laboratory has prepared a *Community Resource Person's Guide for Experience-Based Learning* which informs community resource people why and how they should help in involving students in experiential educational programs.[20]

It is important to remember that if community resources are to be fully used to provide relevant and appropriate experiences, teachers have a major responsibility for orienting those individuals and agencies in the community to the purpose for such experiential education programs. Simply because students are in off-campus settings does not mean that they are having the kinds of experiences which will contribute to those elements of career education being sought. Experience-based learning requires very careful planning on the part of teachers; orientation of community resource people to the specific objectives of such experiential education; opportunities to mediate the learning experiences, i.e., to examine and critique the experience so as to derive meaning from activities, and to assess and evaluate the learnings in order to plan next steps in the individual's development. The teacher becomes a facilitator of learning who adds to his/her instructional role, coordinating and managing responsibilities as well. If the youngster is to serve as an apprenticeship or is to relate to a mentor-figure or serve as a volunteer or be paid for filling a job, the school does not simply release the student and turn him/her loose in the community. Rather, both the student and the resource person or the agency involved must be clear about what kinds of learning activities are available and how the individual can experience them.

While the broad and intensive use of community resources is often an appealing notion to school people, it does raise apprehensions and is often beset with very real and practical problems. One immediate problem is that of establishing links between the community and the school. Institutions and agencies, whether public or private, profit or non-profit, may be willing to take on a limited number of students for a limited period of time but are not always certain that they want to become involved in a long-term commitment, especially when they are not sure that the benefits they derive are worth the effort. Where the potential sites for experience-based learning are limited, the sheer problem of fixing students with bases that have potential for valid learning is not an easy one to resolve. Community resources have "lives of their own" and are not always prepared to alter them drastically or for sustained periods even for such important purposes as are involved in career education. A good deal of reeducation needs to take place in both the school and the community as to the nature of and the significance of experience-based learning which warrant adaptations and adjustments.

Moreover, schools, as bureaucratic institutions, tend to be very conservative with respect to relations to non-school agencies and institutions. A student on an apprenticeship or one serving as a volunteer or an individual employed poses problems for the school with respect to questions of supervision, of liability, of accountability, of logistics.

How individuals are monitored and how programs are monitored are serious problems for experiential learning. How to evaluate and assess what is really happening in a field placement setting is a particular problem for those responsible for relating career education to general education. There are problems of assessment which involve getting at those varied dimensions of experience-based learning beyond the acquisition of knowledge and skills. To what extent has the student acquired a sense of what it means to be a professional or an artisan or a designer or be involved in art and art-related work? To what extent have his/her values, attitudes, and commitments been altered by the experiences in the community? To what extent has the student acquired the insights to enable him/her to relate classroom experiences to those in the community, and vice versa? To what extent have the goals and objectives of career education been attained in terms of the particular stages of development? To the very serious evaluation problems must be added such more mundane problems of whether credit is to be granted and how much credit. This is all complicated by problems of scheduling students, teachers, coordinators, etc.. Eight-period days of 50 minutes each will not permit the flexibility needed for community-based experiential learning. It is well to keep in mind that literally tens of thousands of our students are involved in action learning or community-based learning experiences–schools, teachers, administrators, and students have found ways of arranging, organizing, and administering such programs.

Career education in the arts area has a variety of ends, ranging from broadening the understandings of art-related careers, to deepening students' insights into the difficulties in earning a living as an artist, to developing entry-level skills, to enhancing the individual's self-concept in relation to the world of work. The meshes between art education, and career education are many, but they do not come about readily or automatically.

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CHAPTER 2

Art and Career Education: Curriculum Implications

JOSEPH J. SCHWAB

I understand that readers of this handbook are representative of virtually the entire range of art educators–from the elementary school to teacher education. This may also mean that interests range as widely. Some may be interested in art theory and aesthetics; some in art history and iconography. Others are surely involved with the daily school problems posed by active children, basic skills colleagues, and administrators. Some will be concerned with art as undergone: art seen, understood, and appreciated. Others will be concerned with art as expression, art as technique, art as therapy, or art as communication.

Two qualities bind art education together, however. First, diversities of location and interest come to a focus on art education. Second, that focus on art education is professional.

The two qualities you share make me an outsider. My primary concern is not art education. The interest I have in art is not professional. As a part-time philosopher, I know a little of aesthetics but only in an amateur way. I've read an iconographic paper or two by the Panofskys. And, to coin a phrase, I know what I like–mainly such recent folk as Renoir, Bonnard, Mary Cassatt, Picasso, and Charles Burchfield, with special slots for Hieronymus Bosch, the Sistine ceiling, and Botticelli's Venus on the Half-shell.

What I do know professionally is something about the ways in which curriculum–whether in art or arithmetic–ought to be shaped; some of the ways in which it is actually shaped and changed; and some of the ways in which politicans and theoreticians try to change and shape it. It is these professional concerns with curriculum which brought me into touch with the beginnings and subsequent history of career education.

Concerning Curricular Change

Let us start by taking a look at the shaping and change of curriculums. For a long time, we were taught that curriculum planning should start by a listing of objectives. But almost every experienced teacher learns that listing of objectives is costly of time and seems to have little to do with the actual curriculum. The experienced teacher knows that objectives can be endlessly argued about. The experienced teacher knows that if a list of generally stated objectives is finally agreed upon, each objective is so filled with ambiguity that it cannot lead to clear thought about materials and means of instruction. If the agreed list is a list of so-called behavioral objectives, it has so atomized the subject and presses so urgently toward atomized materials and instruction that adequate thought about coherent materials and a coherent pattern of instruction seems possible only if one goes over, above, and around the behavioral objectives.

These feelings about the inadequacy of starting with a list of objectives are well-grounded. They are well-grounded because the distinction of ends and means in the case of education is a mistake in the first place. Some ends of education concern the future lives of children, our students. Yet these children, these students, are also the recipients and the determiners of the materials and methods we can hope to use with success.

Some objectives arise from the structure and content of the field or subject we teach–whether it be art, mathematics, reading, or science. Yet the structure and content of these subjects are the sources on which we draw for materials of instruction, and they determine in considerable part what means of instruction are appropriate.

Some objectives arise from the hopes and fears of us, the teachers, about ourselves, our community, and the children we teach. But teachers are principal means of instruction and most intimate knowers of the problems of teaching posed by the children, the children's circumstances, and what they, the teachers, do and do not find congenial.

Finally, some objectives arise from the needs of society or from what we probably will need to cope with society and its future demands. Yet, society, in the shape of taxpayers, parents, local residents, and legislators, together with the school administrators who represent them, also determine in part what materials and methods we are allowed or required to use, and which ones will work on the children in our particular school.

We don't then shape curriculum in a nicely linear fashion, starting with objectives and moving from them to selection of materials and methods appropriate to them. A painting evolves from only the germ of an idea which takes on its full maturity as we work with color and line, composition and texture, and permit them to nurture our original idea and give it shape. So, too, the curriculum. It evolves from the germ of an idea which matures and changes as we work with children. It changes as we learn more and more about our field from the specialists who study it. It alters as we affect and are affected by society. It is reshaped as we discover our own powers and limitations, our congenialities and dislikes.

That is the ideal way of curriculum improvement and change. It requires, however, a tolerance of uncertainty and a readiness for change. These two–tolerance of uncertainty and readiness for change–are not always easy to come by. Many of us have a tendency to avoid them if we can. One tempting but misleading way to avoid them is to give ourselves over to the direction of experts. There are experts on art who tell us to teach this and this in such-and-such a way because that is the way art is. There are experts on children–psychologists and social psychologists–who tell us to teach such-and-such in just this way because that is the nature of learning or that is the stage of development of our children. There are experts on society–political scientists, sociologists, economists–who tell us to do this and that to the child because that is what society needs or what the young adult will need to cope with society.

The advice of experts is misleading, not because they are experts, but because they are specialist experts who talk past one another. Art theorist, psychologist, political scientist, and sociologist each has his own expertise and pays little heed to his colleagues. It is up to the teacher to make sense of what they collectively say. It is the teacher who must eventually put together the disparate materials from these diverse fields.

It is in this sense that the advice of experts is misleading. They do *not* substitute for tolerance of uncertainty and readiness for change. Instead, they require such tolerance and readiness and require, in addition, that the teacher, in the last analysis, accept responsibility for the character of curriculum and instruction. Curriculum and instruction cannot be planned in schools of education or in research and development centers, or required through statutes enacted by legislators–and then, like the Russian revolution, fought in the streets of Moscow and telegraphed to the provinces.

It is, however, the advice of experts taken uncritically, wholesale and without thought, which is at fault. The experts, after all, are experts. Each has his own important and useful knowledge. The advice of experts can be taken by the teacher as a resource from which to draw what is useful for his students and for the community and what is appropriate to his own bents and preferences. In this way, the teacher has the best of available worlds. He is able to combine his own expertise, the wisdom of the experienced practitioner, which the other experts lack, *and* the various other expertises which the practitioner cannot acquire alone and unaided.

It is in this spirit that I shall indicate to you some of the curricular uses of the idea of career education. I shan't pretend to tell you what you ought to teach, or how, or to what ends. I shall only suggest possibilities and leave to you the acts of choice and decision.

Origins of Career Education

Career education was conceived some ten years ago in the dark bowels of the Nixon White House. My suspicion is that it was devised to fit that other invention of the times, the so-called "silent majority." As an official Administration policy, it tended to assure those who wanted such assurance that the Administration didn't think much of art or literature and other such fancy affairs, and, indeed, had its suspicions of "book-larnin'" generally. Nothing of the sort was explicitly said, however. In fact, nothing explicit was said. The phrase "career education" became public by way of then-Commissioner of Education Marland, and remained little more than a phrase connected vaguely with preparation for work.

The official status and the vagueness of the idea led one semi-independent government agency to commission an effort to give it programmatic meaning. The result, a fat report, so disturbed them that they called in a group of seven or eight independent advisors to give an opinion. That group, of which I was one, varied from black republican to left-wing democrat, and from professional administrator to classroom teacher to the social scientist. I thought we were in for an interminable and indeterminate argument. To my astonishment, as each of us spoke his piece, we were unanimous in condemning the fat report as one of the most brazen or naive recommendations for thought-control we had ever seen, a design for creation of a docile, subservient labor force. That was that as far as the fat report was concerned.

The phrase lived on, however, as well it should. For there were, as there have always been, dissatisfactions with schooling, and especially for a schooling that was primarily an end in itself, a way of life for children of school age. Any number of organizations and individuals gave meanings and programs to the phrase, each in its own way, each way different in small or large respects from the others. The result was such a melange of meanings that the National Institute of Education asked me and two colleagues at Stanford University, Elliot W. Eisner and Decker Walker (one an art education specialist), to survey these various meanings, examine the public reactions to them, and propose a coherent and defensible set of purposes worthy of support.

We submitted a draft-proposal in August 1974, some seventy pages of recommendations, qualifications, and warnings. I shall indicate the high points briefly.

We saw the life ideals implied in career education as including a sense of rewarded membership in our society and shared control of it; a society which honors work-life among other aspects of life; a society with varied and well-distributed opportunities.

We saw as educational ideals that youngsters should come to know their talents and understand the opportunities for their use afforded by our social-economic system; that the transition from youth to adulthood should be facilitated; that the competences required by adult life be anticipated where possible.

Specifically, we named five high-priority career-educational emphases:

1. A better match among people's competences, desires, and opportunities.
2. A growing awareness of and competency for adult responsibilities.
3. Provision, where needed, of more diverse routes to recognized and rewarded school masteries.
4. Knowledge of the social-political system and of how to influence it.
5. Preparation, where appropriate for self-support.

Three of these educational emphases demand further comment.

First, awareness of and competence for adult responsibilities refers to much more than work and pay. It has to do with family life, community life, and a rewarding private life. These matters will be of special importance to our discussion of the contributions which might be made by art education.

Second, diversity of routes to recognition and reward has in it a crucial emphasis on two matters. First, the existence of various learning styles among different children; a variousness which deserves to be honored. Second, the great need, especially in the very young, for a sense of achievement and reward. School tasks should stretch abilities, but they should also be designed to lead as often to completion and recognition.

Third, knowledge of the political economic system and of ways to influence this as an antidote to the potential threat in career education of imposing docility on a work force and making work the totality of existence.

There is another, more recent document (1977) by Kenneth B. Hoyt, director of the Office of Career Education in the U.S. Office of Education It shows somewhat different emphases as well as considerable overlap with our recommendations.

The Hoyt document suggests that four emphases be involved in all or most teaching.

First, that, where possible, instruction emphasize the fact that what is being taught is something used by adults–some or all–in their work. This emphasis is seen as a source of motivation, an emphasis on school as relevant to work and adult life.

Second, instruction should be redesigned for much greater emphasis on reward for work done. Hoyt rightly and wisely points out that much of schooling has its emphasis elsewhere. Our testing patterns, grading, and patterning of approvals have their emphasis elsewhere: on competitiveness, on how much more or how much better was the work of other students. We could, instead, compare a given piece of a student's work with what that student had formerly achieved, thus shifting the emphasis to his progress. Our current patterns of testing and approving put further emphasis on what was not learned or not achieved, rather than on what was learned. The use of the student's own past performance rather than the performance of others would be a corrective here, as well.

In our 1974 wording of this recommendation, we emphasized the existence of a variety of learning styles and rates among children, hence the usefulness of a *diversity of routes* to recognition and reward. This means toward enhancement of the frequency of reward serves a double function. It not only provides more frequent opportunity for rewarding, but it also minimizes the constant comparison of students with one another by instituting a useful non-uniformity in the daily work of a classroom.

Third, the Hoyt document recommends that school teaching and learning should make maximal use of community resources. The document appears to emphasize the economy this would bring to education–the use of existing resources as against expenditure of funds for new resources in the school.

I have an entirely different reason for commending much-increased use of community resources, reasons, however, which give a specific and directed meaning to the notion of community resources, a meaning which emphasizes persons and their activities in the adult roles they normally play, rather than physical resources, or the application of non-school adults' time and energy to educational functions *per se* .

James Coleman and others have shown that our society has tended more and more to segregate age-groups from one another and to segregate school-place and work-place. Both of these segregations have had bad effects on our society and threaten to have more. The segregation of age groups has had deplorable consequences of two kinds. It has reduced the stability and continuity of our society by reducing effective communication between generations. The "Don't trust anybody over thirty" of the bad times in the 1960's has its current parallel: the fading out of activities and interests that cut across generations, and an increase of actual and literal unintelligibility, as the separated generations hear less and less of each other's vocabulary and idiom. That is one deplorable consequence. The other is the increasing invisibility of adult models at precisely the time of adolescence in which such models would be helpful. The peer group as one determiner of what is and isn't done serves important purposes, especially that of providing greater scope for experimentation by the coming generation. But the peer group as sole or principal determiner is something else again. The models and approvals it affords are based necessarily on experience limited to the age limit of the peer group. It is primarily present-oriented instead of future-oriented as well.

The separation of school-place and work-place not only abets the deplorable consequences of age-group segregation, but it introduces another of its own. It tends to make learning an activity without a future, a task which adults have set children. This tendency cuts a number of ways. As a set task, as busy-work without a future, it is often what the word 'task' suggests–what is done under duress. Second, because its relevance to the future world of adulthood is not visible, it becomes a mark of childhood and a denial of movement toward adulthood. Hence, again, it is resented. Finally, if the attitude of separate childishness of learning is sufficiently well-ingrained, it persists into and through adulthood. The young adult in much a society will see learning as a process over and done with. In a society which is marked, as ours is, by pervasive and rapid change, adult learning is indispensible. Hence, segregation of age groups and of school-place and work-place damages the adult as well as the child.

There are ways in which the teaching and learning of art can contribute to bridges between the generations and between school and work. We shall consider some of them presently. Meanwhile, a brief look at the remainder of the Hoyt document, insofar as it pertains to art education.

The practical suggestions arise from a matrix of two axes. One consists of certain selected facets of career education; the other consists of selected facets of art as a matter of education.

The facets of art education are as follows:

A. Art as an undergoing
   1. Art as a source of sensuous-emotional experience
   2. Art as a satisfying experience of a structure of line, mass, color, space
   3. Art as a sharpening of our perception of the world
   4. Art as a teacher of some of the meanings of the things and activities which make up the world.
   5. Art as an historical resource, as a way of discovering attitudes, values, and conditions of other times and places–both by what art may have captured and portrayed, and by what the artist reveals by his treatment of what is portrayed.

B. Art as a doing
   1. Art as expression of the self to the self: self-discovery
   2. Art as craft and technique
   3. Art as therapy: statement of shame, aggression, fear, hope, love, want.
   4. Art as communication: telling the world or specific others about ourselves or about some part of the world outside
   5. Art as persuasion: to act or value in certain ways.
   6. Art as memorialization: of personal or group moments of great joy or sorrow or portent of the future, or memory of the past.

The facets of career education I shall emphasize are these:

1. Maximized opportunities for students rewards via diverse routes to achievement
2. Lessening of the competitive climate
3. Increase in collaborative, team activities
4. Age desegregation
5. Bridging of school and workplace
6. Productive and satisfying use of leisure time
7. (Possibly) enhancement of good work habits.

I move immediately to maximized opportunity for achievement and reward by a brazen assertion that every one of the eleven facets of art education can and should be accessible to students in the art period, classroom, or studio. I assume, first, that art teachers do not, as do so many teachers of literature, pretend that art is properly only one of these facets–expression, not representation, for example, or formal structure, not instruction or propaganda. For art is, indeed, in its many manifestations, all of these, and often, all or most of them simultaneously.

I assume, second, that art teaching neither rules out or sneers at simple, primitive, or recent modes of plastic-graphic production. Given that assumption, most of the forms of art as a doing are accessible from the earliest days and years of art learning. To express self and one's problems, children can use stick-drawing, can make and use mitten marionettes, can create active tableaux with the small, plastic-manipulable dolls now available. They can doodle their own choices of geometric figures. They can tell stories with or about their stick figures, marionettes, and dolls–and tell them to one another, a form of team activity. They can use the simplest of cameras and some will want to learn to do their own developing and printing.

Given these two assumptions–that art is a varied activity by way of a variety of media, children can variously choose among media and use them to their own ends. In all these various processes, even doodling, there is scope for better and worse, hence ways in which each child in his own way and in his chosen medium can improve performance with experience and tutoring and be rewarded for such improvement.

Given (for children of reading age) a decent library of books and slides–and individual, daylight viewers, the same diversity of art as undergone becomes available. The reading child can learn from books and slides of the evolution and change of perspective techniques, of the treatment of people in portraits, of the work places and life styles of other times and places (e.g., Bruegel). Above all, be it noted, whether the activity figures as art undergone or as a doing, different children will be doing different things.

Consider now, the opportunities afforded by the art period for collaborative, team activities, activities which require decision and give experience of both the giving and following of directions. Two or more children can collaborate in the devising of a script for marionette or doll tableax and brief dramas. They can perform them before other children as audience. A larger team of older children can undertake the costuming and scenery of a more ambitious drama, and play the parts before their classmates as audience–or even before parents and visitors.

Given a decent, small library, a team of children could undertake to study the various illustrative styles used in the picturing of a rewarding children's book–*Alice*–for example. They can see what Teniel has made of Alice through the pictured treatment by her of the events and characters of the book. They can compare Tenniel's treatment to that of other, more recent illustrators of *Alice*. Two or more members of the team can develop preferences for one or another of these illustrative styles, prepare illustrated arguments for their favored illustrators, and engage in a public, illustrated debate before their classmates.

In this use of book illustrations, as in the costuming, setting, and production of a drama, the teacher might well enter into collaboration with the teacher of language arts, to the advantage of both. The children from each of the two classes could represent different years and stages of childhood, hence set a condition for collaboration which contributes to age group desegregation.

On the heels of study of various illustrations of a book, that team or another can set down together to plan the subjects and styles they would use to illustrate another book (again a chance to collaborate with language arts). They can undertake to produce some of the planned illustrations–by drawing, if they are capable of it, by dolls or the photography of dolls, by marionettes, by posing and photographing. The members of the planning team can debate which actions or situations should figure in the illustrations. They can elect a leader who maintains orderly discussion and calls the time for decision and vote after debate. They can learn to make group decisions about who will do what toward the finished set of illustrations.

Consider now a few ways in which art can contribute to age desegregation and work-place discovery to its own advantage. Teams from the art class can undertake to record in one medium or another the work and work-places which are accessible in your town or neighborhood. I imagine young photographers and sketch artists capturing moments in which a huge semi-trailer is backed to a loading dock, or the stance of a driller breaking through the asphalt with a hydraulic drill, or the lines of tellers and clients at a local bank, the operator of a computer terminal, the hands or the bodily positions of a mechanic or service station operator, the telephone linesman up a hole or down a manhole, the cook at a fast food counter. I imagine the teacher arranging for talk between young art students and potential subjects about what is important to capture or emphasize, how it feels to do what the workers do, and so on.

Reciprocally, I envisage the art teacher inviting local photographers and artists to use the art classroom, the school play period, and perhaps other classrooms as sources of subject. This can lead to the artists' use of individual children or groups as models–with or without pay–which are opportunities for the child to learn something of the sustained effort, direction-taking, and punctuality which are parts of good work habits, as well as occasions in which child and adult are put in rewarding relationship to one another. In the same vein, I can see a few children able and wanting to function as helpers and apprentices on, say, Saturday field trips, location operations, or darkroom.

Possibilities for contribution to a sustained source of satisfying leisure use are involved in almost all the foregoing: a successful and admired photograph taken in childhood often leads, for example, to a life-long activity. The same can be said of the critical discovery of book illustration, of drama and tableaux, of the recording of contemporary life, of the discovery of pleasing portrayals of people's work and amusements (e.g., the Renoir boating party).

Consider now ways in which productive and satisfying leisure activity can arise from and serve art as celebration and memorial. The young photographers or the talented draftsmen or sculptors in a class can be organized with other members of the class to become a regular and sustained celebratory service. The new baby brother or sister, the birthday boy or girl in the class, the adult returned after absence, family celebrations. All of these can be reported to and sought out by some members of the class who make records and establish schedules for other members of the class to make the celebratory picture or object. These memorials are presented to the adult celebrants or the mothers and fathers involved. Hence, there is, again, a collaborative effort and a breaking across age barriers as well as a sowing of seeds of productive and satisfying leisure activity in later years.

Let these suggestions suffice. The able art teacher will conceive other and better ones.

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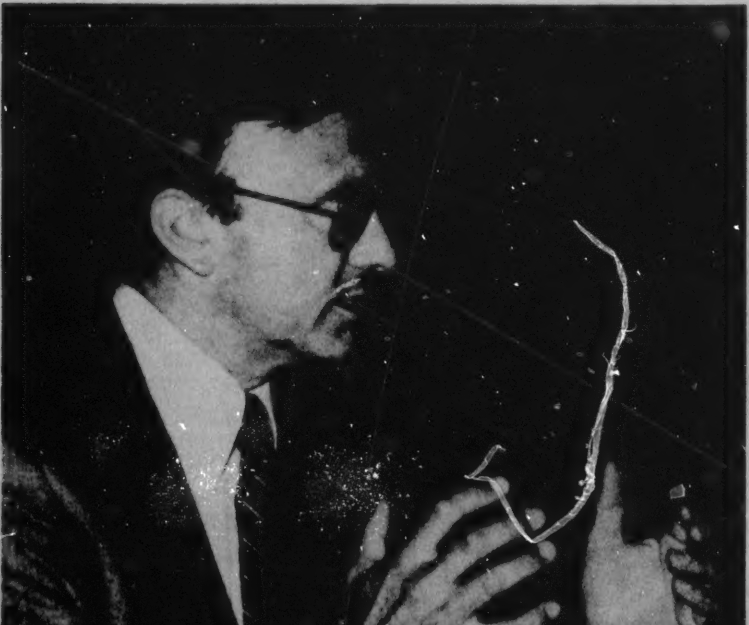
CHAPTER 3

Arts and Career Education, Values and Goals

ROBERT A. SAMPIERE



In order to communicate, humans use symbols to name or otherwise designate identifiable and recurrent bits of their experiences. To some extent this process of identification standardizes our human perceptions and thereby tends to generate common understanding and associations essential to the formulation of social units. Countless psychological experiments show that even when an entire representative sequence is not present, humans tend to see or interpret as though it were complete. Over time most perceptions become stereotyped. The essential social function of the artist is both to help establish stereotype perceptions, and at the same time create alternative perceptions which present new, fresh, and individually different perceptual symbols which often conflict with the old. The symbols that carry social norms and values are not only words. These norms of perception are conveyed and reinforced by symbols in the visual arts–by posters, magazines, photographs, TV, paintings, and statues. Therefore, the power of the arts makes them important sources of social norms both in the establishment of and as a force in changing norms; thus the arts constitute a unique determiner of any culture.

What is the Economic Impact of the Arts in Our Culture?

Nationally, according to recent U.S. Labor statistics, over 94 million Americans were employed in 1978. Of that amount, approximately 600,000 were reported employed in various art fields such as: designers, painters, sculptors, photographers, musicians, and decorators. It is projected that the U.S. economy will increase approximately 19-20% between 1976 and 1985. If this projection is substained, over 104 million people will be employed by 1985. This growth will add over 100,000 new jobs to our economy in various art fields. This will represent an estimated total of 700,000 jobs or .64% of the total employment force will be employed in some art related field.

More specifically, the arts employ a significant number of California's citizens. The State Department of Employment Development reports that in 1975 there were more than 135,000 full-time working artists in California. To put that figure in perspective, you should know that there were more working artists than engineers, accountants, computer programmers, firemen, or policemen. The economic impact upon our total economy resulting from Americans choosing to participate as an audience for the arts may be of equal interest:

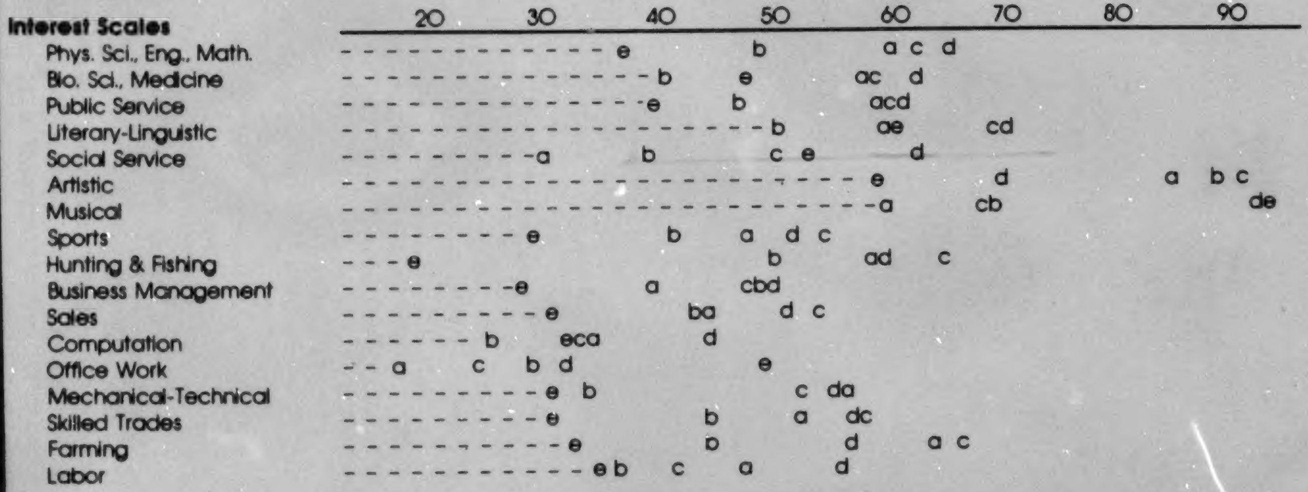
- more people paid to attend the concerts of the Los Angeles Philharmonic Orchestra than paid to attend the Rams games,
- in the Bay Area, more people have paid to see performances of the American Conservatory Theatre than the Oakland Athletics during the past 12 years, and
- Nationally, more people attended ballet performances than all of the National Football League games held in 1977.

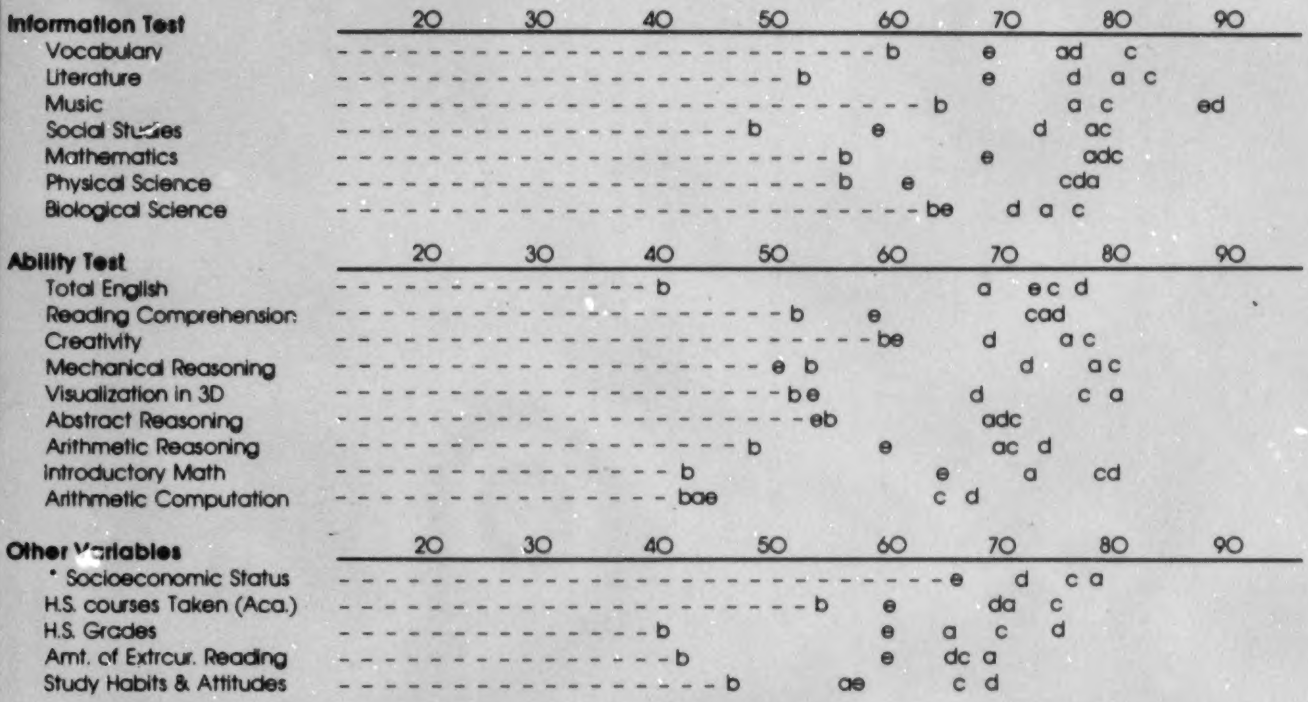
Needless to say, the economic welfare, if not the stability, of our national economy seems to be significantly impacted by the various arts which reflect and express the "natural laws" identified by Plato. It becomes abundantly clear that George Washington was indeed correct when he asserted that "...both arts and sciences are essential to the prosperity of the state...".

Figure 1

AVERAGE PROFILES FROM PROJECT TALENT

a = artist, painter, sculptor
b = commercial artist
c = art teacher
d = music teacher
e = musician





* Commercial artists were not assessed on socioecomic status

What Does It Take To Succeed In the Arts?

An interesting research project was initiated in 1960 called Project Talent. The objective of this project was to identify abilities, interests, and knowledge plus other characteristics of students while in high school, who subsequently succeeded in various careers. This ambitious effort started with a national sample of 400,000 high school students representing a cross section of American youth. Two follow-up surveys were conducted. The first occurred in 1965 and involved approximately 100,000 individuals from the original sample. The second occurred in 1971 and involved approximately 50,000 of the original respondents. The results of this effort provided an array of data which reveals the interest, information, and ability (plus other scales) levels of successful individuals in a variety of careers when they were in high school. Average profiles for individuals who entered various art fields are illustrated in Figure 1. This information can be useful when counseling students about career alternatives. To what extent do their interests and abilities relate to a particular profile?

After reviewing some of the demographic and personality factors associated with the arts, we now turn to a consideration of the general concepts and specific outcomes associated with career education.

What Is the Function/Purpose of Comprehensive Career Education?

Comprehensive Career Education is an educational strategy which relates to the entire instructional and guidance program from kindergarten through graduation. The purpose of this strategy is to enable each student to define his or her personal career and educational goals and to plan an appropriate course of action which leads to the fulfillment of those goals.

Comprehensive Career Education provides students with a systematic, long-term exposure to various career options and life styles. The curricular focus is the study and examination of resources, institutions, and technology and how these three elements interact to constitute our sociopolitical and economic ways of life.

Elementary school students become *aware* of the social and economic environment in which they live. During junior high, students *explore* a full range of career opportunities (career clusters). Specialized career study and the *acquisition of a demonstrated performance skill* occurs during the high school years. Campus extension programs for secondary students provide them with the opportunity to make realistic assessments of career options through participation as responsible co-workers in various business and community agencies.

Career awareness exploration, and participation activities are all part of a Comprehensive Career Education program. These components can help students identify an appropriate career direction and provide them with the necessary skills and capabilities to move toward their career goals.

What Are the Basic Curricular Dimensions?

The curricular dimensions of career education are usually considered to contain eight (8) basic elements.

- Career awareness
- Self-Awareness
- Appreciations, Attitudes

- Decision-Making Skill
- Economic Awareness
- Beginning Competency
- Employability Skills
- Education Awareness

Figure 2 illustrates the Comprehensive Career Education Matrix which identifies these elements and the desired outcome. The following is a listing of the behaviors associated with the matrix themes.

CAREER AWARENESS

1. The student will understand the variety of occupations found in the world of work.
2. The student will understand the way in which occupations relate to needs and functions of society.
3. The student will determine the worker qualifications related to performing the basic tasks of various occupations.
4. The student will recognize that his career includes progression through developmental stages of educational and occupational experiences.
5. The student will understand the relationship between career and life-style.

SELF-AWARENESS

6. The student will recognize the relationship of his interests, aptitudes, and achievements to the realization of his career goals.
7. The student will learn about himself in relation to his culture through understanding and experiencing roles.
8. The student will understand, accept, and respect his own uniqueness as a result of learning, growth, and maturation.
9. The student will understand and recognize forces such as social, economic, educational, and cultural that influence his development.
10. The student will recognize that self-knowledge is related to a set or system of values unique to him.
11. The student will learn to establish, although tentatively, personally relevant goals.

ATTITUDES AND APPRECIATIONS

12. The student will recognize the responsibilities to himself and others when accepting a task or job.
13. The student will recognize individual differences and become tolerant in his interpersonal relationships.

DECISION-MAKING

14. The student will identify and state personal goals as part of making career decisions.
15. The student will become proficient in identifying and using resource information in making career decisions.
16. The student will understand that decision-making includes responsible action in identifying alternatives, selecting the alternative most

consistent with his goals, and taking steps to implement the course of action.

ECONOMIC AWARENESS

17. The student will understand the relationship between personal economics, life-style, and occupational roles.
18. The student will understand the range of social and economic benefits associated with various occupations.
19. The student will understand how wealth is accumulated through savings and investments and how it may influence his career and life-style.
20. The student will understand the relationship of his present and anticipated occupational status to economic trends found in his community, state, and nation.

BEGINNING COMPETENCY

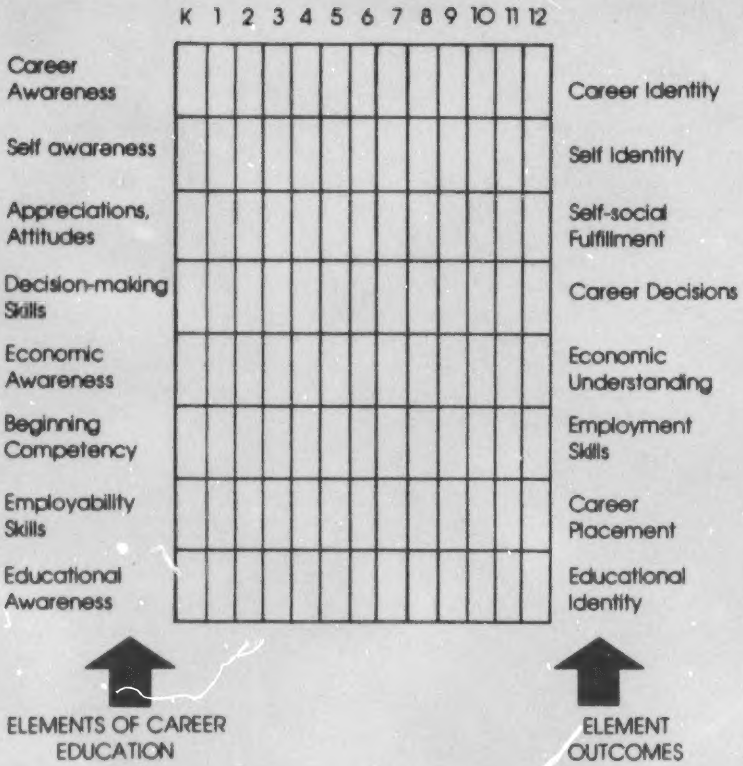
21. The student will develop the skills required to identify the objectives of a task, specify resources required, outline procedures, perform operations, and evaluate the product.
22. The student will become familiar with the use of basic tools, equipment, and materials associated with business, commercial, and industrial activities.
23. The student will develop an understanding of the interpersonal relationships resulting from the interaction of people in various occupational roles.
24. The student will develop educational and occupational competency before moving to the next stage of preparation or entering an occupation in the career area of his choice.
25. The student will develop the skills necessary for employment in the career of his choice.

EMPLOYABILITY SKILLS

26. The student will recognize the implications of working, with and without supervision, independently and with others.
27. The student will relate information about himself in selecting, learning, or performing duties.
28. The student will develop the work habits and attitudes necessary to enter an occupation in the career area of his choice.

EDUCATIONAL AWARENESS

29. The student will recognize that learning is a continuous process occurring in and outside of school.
30. The student will recognize that educational experiences are a part of his career development.
31. The student will recognize that different career directions require varying types of educational preparation.
32. The student will recognize the significance of language, computational and reasoning development, and the mastery of content knowledge as a means of achieving career goals.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Career Awareness
Self awareness
Appreciations, Attitudes
Decision-making Skills
Economic Awareness
Beginning Competency
Employability Skills
Educational Awareness
Career Identity
Self Identity
Self-social Fulfillment
Career Decisions
Economic Understanding
Employment Skills
Career Placement
Educational Identity
ELEMENTS OF CAREER EDUCATION
ELEMENT OUTCOMES

CCE MATRIX

Figure 2

The Ethic of Intent and Career Education

The "Ethic of Intent" is a philosophical alternative which is the foundation for the Comprehensive Career Education strategy. The "Ethic of Intent" is a psychological-philosophical point of view based upon Rollo May's description of an emerging "ethic of intention". The basic promise of this philosophy is that each person can be, and should be, an active force in shaping his or her life. Contrary to the deterministic psychologies of B.F. Skinner and Freud, individuals are not viewed as being totally under the control of environmental changes or internal, unconscious drives.

The "Ethic of Intent" is derived from three principles of personality described by Rollo May:

> *First*, it is assumed that "freedom" is an operative concept and that each person must accept responsibility for the conduct and outcomes of his or her life.

Second, each person must become self-aware and have the courage to be that self.

Third, since we live in a social constellation in which every individual is dependent upon every other individual, we need to accept this social responsibility and direct our striving toward socially constructive ends.

To summarize, the empirical assumptions are: 1) People are capable of acting "intentionally;" and 2) it is psychologically dysfunctional to assume that one is not a free agent. The moral imperative of the philosophy is that each individual must learn to cope with the experience of being responsible for one's action and participate in the creation of one's existence.

Acting intentionally, (being responsible for creatively working out one's existence) requires "will" and "knowledge." Some descriptive characteristics of these concepts are presented in *Figure 3*.

Comprehensive Career Education is viewed as an enabling mechanism to help the student become aware of and begin to operationalize his or her "Ethic of Intent." As such, this educational strategy must result in opportunities for students to demonstrate self-determinism (or "will"). In addition, Comprehensive Career Education activities must help students acquire knowledge of themselves and their environment.

It is recognized that racism, sexism, poverty, and other environmental realities of this society make it very difficult for many students to willfully create their own lives. Nonetheless, we believe that education which provides options and opportunities for each individual to experience the effects of his/her actions and thus to exercise the Ethic of Intent offers students a more realistic opportunity for full development. We do not assist the youth in our schools by denying that they have the freedom to act or choose. We believe that individuals need to feel free and responsible; thus the role of the schools is to facilitate and enable the possibility of their creatively working out their own futures.

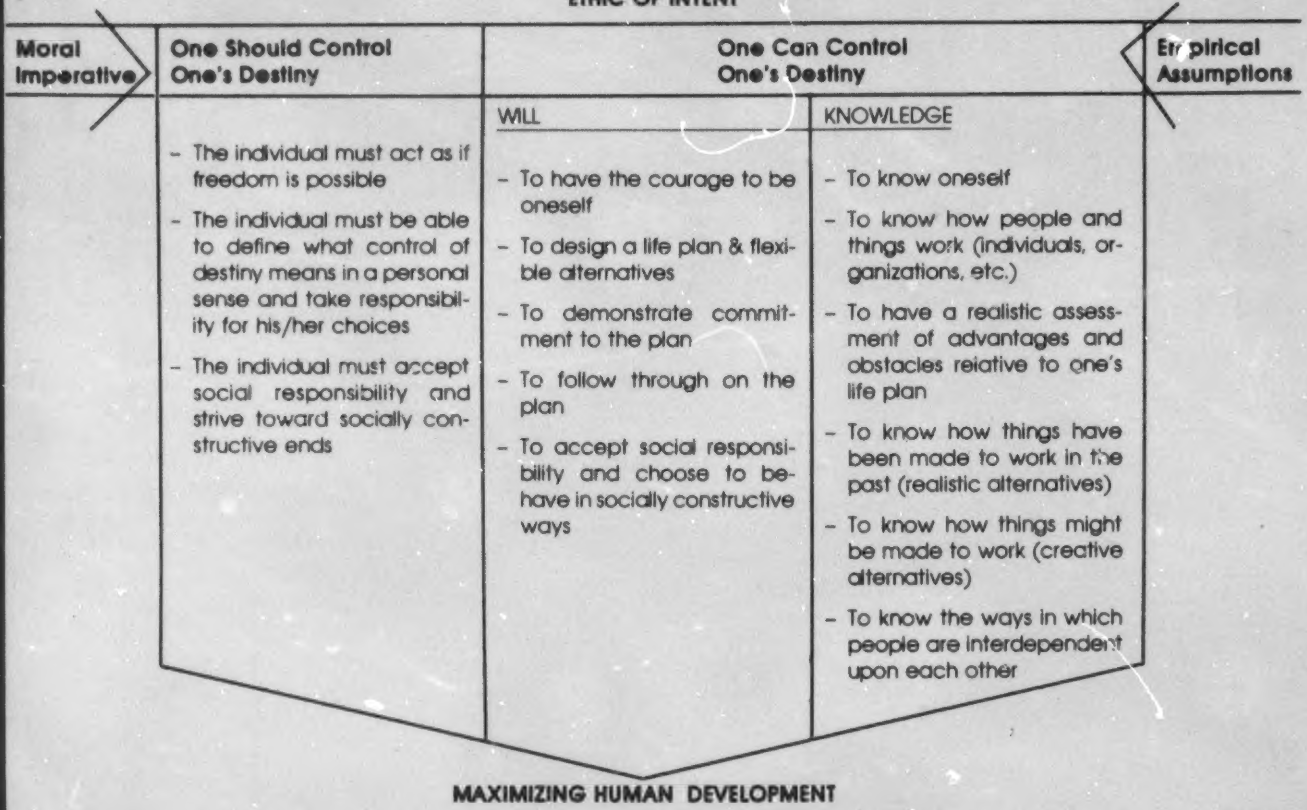
The purpose of infusing Comprehensive Career Education into the school curriculum is to increase the number of options students have for validation of self through exploration of productive and socially useful human activity. Exploration of productive human activity should occur within the social and economic institutions in the community, as well as within the school.

What Are Some Expected Student Outcomes by Grade Levels?

Expected student outcomes reflecting four of the eight instructional themes which are appropriate to specific grade level groupings include:

GRADE LEVEL	THEME	EXPECTED OUTCOMES
K-3	Self-Understanding	- Express an awareness of human feelings - Understand how they have changed - Recognize they are both like and different from others - Understand their likes and dislikes - Distinguish between wants and needs
4-6	Self-Understanding	- Understand personal feelings - Recognize individual differences in interests and abilities - Describe physical characteristics and abilities

Figure 3
ETHIC OF INTENT



Moral Imperative

One Should Control One's Destiny

- The individual must act as if freedom is possible
- The individual must be able to define what control of destiny means in a personal sense and take responsibility for his/her choices
- The individual must accept social responsibility and strive toward socially constructive ends

One Can Control One's Destiny

WILL

- To have the courage to be oneself
- To design a life plan & flexible alternatives
- To demonstrate commitment to the plan
- To follow through on the plan
- To accept social responsibility and choose to behave in socially constructive ways

KNOWLEDGE

- To know oneself
- To know how people and things work (individuals, organizations, etc.)
- To have a realistic assessment of advantages and obstacles relative to one's life plan
- To know how things have been made to work in the past (realistic alternatives)
- To know how things might be made to work (creative alternatives)
- To know the ways in which people are interdependent upon each other

Empirical Assumptions

MAXIMIZING HUMAN DEVELOPMENT

		- Identify the activities they do best in and out of school - Recognize the relationship between interests and leisure time activities - Distinguish between personal wants and needs - Relate interests to a wide range of career options
7-9	Self-Understanding	- Identify their current interests and values and how they have changed over the years - Describe their ability and achievement areas both in and out of school - Show the relationship of their interests to activities they choose to do and not to do - Show some consistency in values in such areas as law, personal relationships, the future, and working - Express personal values that may have career and life style significance - Recognize personality factors that may have career significance - Discuss the occupational significance of their interests and achievements - Describe social factors that may influence career directions (such as family, community environment, educational background, etc.)
10-12	Self-Understanding	- Assess and re-assess personal interests, aptitudes, achievements, values, aspirations and social factors - Exhibit some commitment to a life style to which they aspire, including type of work, income level, family, leisure activities, personal development, etc. - Recognize the career relevancy of each of the above personal factors - Develop sufficient skills to be employable or to pursue further education which will lead to employment
K-3	Understanding Work (and Its Economic Impact)	- Understanding the need for money and how people work to earn it - Recognize how community workers help them, their families, and each other - Identify the jobs each family member performs both inside and outside the home - Become acquainted with workers in their school environment - Describe a wide range of community workers and classify each as a producer of goods or a provider of services - Understand how family members help each other
4-6	Understanding Work (and Its Economic Impact)	- List the contributions of occupations within our community - Understand the benefits of work to the individual - Categorize occupations found in the community into five clusters (Industry,

		Commerce, Social Services, Science, and Arts) - Understand the relationship of workers both within and among the five clusters - Recognize factors that affect occupational opportunities (such as technological change, economic cycles, etc.)
7-9	Understanding Work (and Its Economic Impact)	- Display an understanding of the values of work to society and individuals - Recognize the relationship between work and life style - Describe a broad segment of the World of Work identifying the essential careers within that segment and its direct and indirect economic impact. Examine the issue of the inter-dependency of works - Recognize factors that affect occupational opportunity (such as technological change and economic cycles) and assess the effect on various occupational opportunities
10-12	Understanding Work (and Its Economic Impact)	- Exhibit an understanding of the personal and societal benefits of work - Display a broad understanding of the World of Work, including industry based occupational clusters and skill based occupational groupings - Recognize factors that affect career opportunities (such as technological change, economic conditions, national priorities) and analyze these factors in relationship to several career clusters and occupations - Participate in an approved "real" work experience either on or off campus and assess your work experiences
K-3	Planning a Career	- Talk about being a worker some day
4-6	Planning a Career	- Understand that people make career decisions - Discuss and give reasons for the selection of worker roles they may want in the future
7-9	Planning a Career	- Understand and discuss concepts of career and career development - Exhibit a realization that they must make career decisions within the next few years - Record opinions about a wide variety of career fields and occupations - Establish a plan for continued career exploration and/or career preparation - Establish a high scchool program consistent with career aspirations
10-12	Planning a Career	- Describe their career development status - Understand career decisions to be made, know what information is needed, how to get the information, and how to use it - Analyze a wide range of possible career patterns

		- Establish career goals consistent with their personal characteristics, social condition and career opportunities - Establish a plan for attaining their career goals
K-3	Pursuing a Career	- Apply skills learned in school to out of school activities - See how school learned skills are used in the World of Work - Display the skills and work habits necessary to complete tasks both at home and at school
4-6	Pursuing a Career	- Use basic skills in solving simulated World of Work problems - Learn how skills learned in school will help them as adults - Apply information gathering and problem solving techniques in the completion of assigned tasks
7-9	Pursuing a Career	- Apply basic skills in simulated World of Work problem solving situations - Express the relevancy of skills learned in school to careers - Exhibit the ability to carry out career exploration, including what decisions are to be made, what information is needed, how to get the information, and how to use it - Use initiative in exploring a wide variety of career fields and occupations
10-12	Pursuing a Career	- Apply general skills to solve problems typical of those found in careers of their choice - Show commitment to and adequately complete tasks selected or assigned - Display a competency in general and/or specific skills required to pursue the next step in their career development, including such options as post-secondary education, employment, and/or combination of the two - Execute a plan for career development (such as enrolling post-secondary education or training, or seeking a job) - Exhibit the ability to adjust to new conditions as required for career development

How do "Key" Groups Prioritize the Elements of Career Education?

The information contained in Figure 4 is the result of a series of interviews conducted with key leaders in state legislatures, business, organized labor, among the general public and within professional education. The consensus priority expressed by those interviewed was that "understanding-self" was the most important outcome of a career education program in the public schools.

Understanding one's self is certainly one of the most significant results of any schooling worthy of our support. It is necessary, therefore, for both career and arts education to contribute to attaining this goal. From our exten-

Figure 4

CAREER EDUCATION PRIORITIES OF LEADERS IN VARIOUS FIELDS

	CONGRESS	LEGISLATURE	BUSINESS	LABOR	PUBLIC	EDUCATION				RAW SCORE	PRIORITY RANKING
1. UNDERSTANDING SELF	2	1	1	1	2	O				7	1 (1.16)
2. PERSONAL VALUES	3	4	1	1	7	O				16	2 (2.66)
3. GOAL SETTING	4	2	O	2	4	5				17	3 (2.83)
4. ECONOMIC/AWARENESS	(8)	(8)	3	4	6	1				30	7 (5.0)
5. APPLYING SCHOOL LEARNING	(8)	(8)	O	3	5	4				28	6 (4.66)
6. CAREER OPTIONS	1	(8)	2	5	3	2				21	4 (3.5)
7. GETTING AND KEEPING A JOB	5	5	O	5	8	8				31	8 (5.16)
8. JOB SKILLS	6	3	8	5	1	3				26	5 (4.33)

O = Considered important but not responsibility of public education.
(8) = Considered a low priority responsibility of public education.

sive listing of the objectives and outcomes of a comprehensive career education, one can readily infer how career education will contribute to understanding one's self, while developing many other worthwhile behaviors. And the descriptions of the cultural and economic impact of the arts and personality factors associated with successful art careers should prove helpful when relating aspirations to the abilities of art students.

Conclusion

This paper has presented a variety of art career data and thorough listings of the purposes and goals of career education. No attempt has been made, however, to draw specific relationships between the arts and career education. Establishing how arts curricula can be altered and developed to incorporate the content of comprehensive career education must be left to arts educators. Since career education makes schooling very relevant to the interests and needs of both student and society, it seems obvious that to infuse art programs with a career education "orientation" would be a hallmark of any contemporary approach to arts education.

PART 2

Art and Career Education: Alternative Explanation For Career Oriented Art Programs

Historical, philosphical, and political issues associated with education for careers in art are dealt with in this section. The emphasis is upon the visual arts and career education and the various ways art educators can implement art career education while expanding employment opportunities for art education majors.

Hausman makes a strong case for a broad interpretation of career education within the field of visual arts education. His historical overview is related to the contemporary scene wherein the "media explosion" has greatly expanded avenues for artistic expression. He believes that because art has become part of the total fabric of the community, artists have a much wider role to play. Art education programs should encourage involvement rather than alienation, developing citizen-artists rather than eccentrics. Stereotypes about Bohemian artists, in Hausman's view, are no longer tenable.

Hoffa exposes us to the complexity and the challenge of the concepts of "work" and "career" as they relate to art education. He compares differences in approaches to career education among career educational personnel, vocational counselors, and art educators. After making distinctions between work and employment, he describes the nature of the artist's task and how artists can survive economically and psychologically. Hoffa also discusses a "cultural services" orientation as an alternative career path. He states the case for an art career education that is equally appropriate for nurturing art patrons as well as artists. He concludes with sage advice about orienting students toward developing abilities to distinguish between the reality and romance of careers in art.

Becoming an "aesthetic educator" as an alternative to a career as a teacher of art is explored by Broudy. He reviews the prerequisites for art becoming a part of the required curriculum of the schools, which would, of course, be a significant move toward providing employment for art education graduates. Broudy believes that preparing people to perceive art is far more basic than teaching art making skills. Therefore, developing skills for artistic "impression" rather than expression forms the basis for art becoming part of the general education program. Art education specialists can be taught to develop impression techniques for all the arts and then provide in-service training and support for the classroom teacher. Broudy advocates that for the first four to five years of schooling "making art" should be emphasized. Aesthetic scanning–learning to perceive in the aesthetic mode–would occur in middle years, and aesthetic criticism in later years, for the general student. Aesthetic education as a career alternative represents an example of the broadening of career opportunities noted by Hausman.

Specific examples of a variety of career alternatives for the art education major are discussed by London. After listing the variety of abilities art educators possess as a result of their training and experience, he describes how such abilities can be utilized in the fields of mental health, geriatrics, and physical rehabilitation, and in institutions such as hospitals and youth centers. London also mentions a host of additional public and private outlets for art teaching abilities. He notes that extra training in developmental psychology, mental health, and other areas may be necessary if the art education major is to step over successfully to a different although somewhat related field. He concludes by encouraging an agressive rather than a passive response to the challenge of developing a career outside of the classroom. In his view, waiting at home for the right phone call will not move one into an alternative art education career.

Taylor believes the teacher should help students acquire insights into careers in art by extending beyond direct experiences working with clay and paint to providing information about the professional and social roles of ceramist, sculptor and painter. She would involve students in the redesign and maintenance of their school to develop an awareness of careers such as woodworker, glass artist, architectural designer and many others. To give substance to her ideas, Taylor describes an Albuquerque Indian School environmental modification project. Through participation in the rehabilitation of a late 19th century school structure, students were exposed to careers in plumbing, landscape design, gardening, graphic design, woodworking, metalsmithing, sewing, and interior design.

CHAPTER

Career Education and Art Education

JEROME J. HAUSMAN

Time is much elusive "stuff." As we reach to "capture" it, it's gone. Our sense of time comes about by the passage of events, or as Proust put it, "the remembrance of things past." Why do I begin my remarks about career education with such remarks about "time"? It's simple: We all exist in an ever changing continuum or temporal context. Our lives are colored by ideas and values that help shape our perceptions of things. Our sense for the present is colored by our knowledge and values, our hopes and expectations. The present is that fleeting instant on the way to the future.

There have been substantial differences in attitudes and expectations about work and career. Some societies present a rather fixed, preordained pattern: Children are born into the world with key decisions about their lives already made: the work they will do; where they will live; and, in some instances, a marriage arranged prior to birth. In such cultures there is not the conscious realization of career choice. Young people follow pathways determined by their parents. Their parents, in turn, have had their choices and directions circumscribed by their parents. Children are not asked, "What do you want to be when you grow up?" They are not asked because there is no question! Their education, it should be noted, tends to be more of an apprenticeship. Young people are placed in a working relationship under the guidance of a master. The model is a clear one: the master passes on attitudes, knowledge, and techniques to an apprentice. Let's face it, there's a great deal that would argue for the merits of such an educational system. Just as obviously, there are fundamental problems and inadequancies for anyone seeking a direct and simple translation of an apprenticeship system into contemporary education.

Young people growing up in our society *are* asked, "What do you want to be when you grow up?" I will not belabor the presuppositions of a democratic society in which individual choice and equal opportunity are stated as positive ideals; nor will I dwell upon the effects of our communications revolution that have resulted in greater awareness and aspirations concerning career choices. The simple fact is that more is known about "possibilities" at a superficial level. That is, young people see many role models through our mass media. Also, there are cliches about "access to the top." The problem, of course, lies in that vast area of understanding, decision making, and action as one shapes a life's work–in short, as one shapes a career. For better or worse, our society is one in which we assert that there is greater possibility for personal, career choice. To be sure, there are many who would assert that such choice continues to be limited and circumscribed by economic, political, and social factors. Pious statements about equal opportunity can be countered by more cynical remarks about "the way things are." Nevertheless, it can be said that progress is being made slowly and grudgingly toward a society of equal access based upon ability and choice leading to wider alternatives.

At the base of any discussion about careers in art is the necessity to rid ourselves of limited notions that would place the visual arts in a more frivolous, eccentric, or impractical realm. Indeed a contrary case can be made. The oldest known forms of human expression are the images drawn on cave walls. Long before our development of language, humans communicated through gestures and images. It is ironic to observe that visual images, because they were so powerful a means for expression and realization, were in some cultures prohibited. The Old Testament, for example, decries the use of graven imagery. This restriction was prompted by the desire to curtail the worshiping of crafted idols. Understandably, such images and forms bespoke material values. Nevertheless, the power of the visual image and form has continued and grown. The history of art is replete with example after example of the power of visual symbols–the myth of Pygmalion in which the artist's ideal comes to life, the great works of architecture and sculpture in our Medieval cathedrals, the imagery of the Renaissance and Baroque periods, and, much more to the point of contemporary life, the media revolution. It is common-sensical to observe that visual imagery is very much part of our systems of communication. Visual imagery is very much a part of our systems of persuasion and thought!

Unfortunately, for some time, a still pervasive image of the visual artist in our own time is that of the alienated, long haired individual who has somehow taken up arms against the ordinary, middle-class, practical, material orientation of society. Artists are seen by many as those free souls doomed to suffering and starvation or, at least misunderstanding.

It is understandable that in early America there was greater emphasis upon simple and practical matters of survival. A nation concerned with battling the elements, providing food and shelter, and overcoming political and social travails had little time for the so-called "finer things in life." Our more Puritanical influences gave little emphasis to the arts and play; indeed, it is the kind of separation that developed between work and play. Since the arts were seen as "play" they were put in the category of non-work. Not only were the fine arts placed in a category of a more idle, impractical activity, they were also linked with the rich and leisure class.

Of course there have been many who have offered persuasive and powerful views that would argue a contrary position–that work and play should not be separated; that art is an essential (not a superficial) aspect of life. It was John Dewey who observed: "Esthetic experience is a manifestation, a record and celebration of the life of a civilization, a means of promoting its development, and is also the ultimate judgment upon the quality of a civilization."[1]

It has always been interesting to me that we refer to *works* of art. An artist in referring to his or her efforts speaks of the "work" done. The French, for example, refer to an artist's "*oeuvre*." Work and play, work and passion, work and poetry are inextricably linked in the efforts of an artist. Once creatively engaged, there is a loss of a sense of time. Involvement with the shaping of ideas brings one to a heightened sense for the present; it affords the joy of identification and realization–the pleasures of discovery!

The field of art education has committed itself to the fundamental nature of thinking and expression. Art educators have asserted the importance of self-identification and self-realization through visual forms as a necessary component of learning. It is not a matter of learning words, then numbers, then sounds or movements, then visual forms. Humans can conceive and communicate ideas through a variety of symbols. There are connections among our various modes of symbolization. Learning in one area extends and expands the possibilities for learning in another. This is especially the case for young children where language acquisition and attitudes toward self and others is in a formative stage.

Works of art are very special kinds of symbols–to the extent that they are art, their creators have engaged in a process that invites an exploration of quality and feeling. The case should be made that art education provides a fundamental grounding in relation to the conception and expression of visual ideas. It encourages the exploration of feeling and the disciplined handling of media and materials. It is from this basic orientation that it then becomes possible to address the issues involved in career planning and decision making.

At the outset it is important to project a clearer sense for the dramatic and far reaching changes taking place in the visual arts. Truly we are living in the middle of a media and technological revolution. The changes in our means for communication, the storage and retrieval of information, transportation, and the processing of imagery are exerting profound influences upon our lifes. Just as the invention of the wheel influenced human living patterns (and, hence, art), the rapid shifts in our times are part and parcel of shaping new ideas and forms. As Marshall McLuhan has observed: "A totally new environment has been created." . . "The new environment reprocesses the old one as radically as TV is reprocessing the film."[2] Thus, while the content of art education continues to address issues of exploring ideas and feelings with attention to aesthetic values, the means for such exploration and the context in which it is done are being radically altered.

What are the practical implications of what I am saying? First, there are expanded media possibilities for artistic expression. It is not as if more traditional media are being discarded. Paint, clay, wood, wire, charcoal, inks, and plaster continue to be useful means for the shaping of ideas. In today's context, the repertoire of media has been expanded to include photography, film, video, plastics, and light. Not only have the media possibilities been expanded, but there are greater openness and receptivity to interdisciplinary and intermedia exploration.

Just think of the kinds of human abilities, skills, and attitudes that can now be encouraged with regard to visual thinking and activity. New media and technologies invite a different content and subject matter for artistic expression. Let me use a rather simple example. In my own experience I recall the sense of satisfaction and control in drawing. Hand-eye coordination gave me great pleasure. There was the felt mastery (indeed, the ownership of an image) as I would draw. There was the tactile, more immediate and responsive quality of a pencil or charcoal. Priority was given craft, visual detail, and structural definition. Drawing, for me, was a means for problem-solving, exploration, and immense personal gratification. More recently, I have become interested in photography. As Susan Sontag observed: "Photographs alter and enlarge our notions of what is worth looking at and what we have a right to observe."... "Photographs really are experience captured, and the camera is the ideal arm of consciousness in its acquisitive mood."[3] It has taken some time for us to recognize and accept photography as an art. So effectively was the hand-eye, physical control, craft dimension of drawing or painting linked to our definition that photography could not be admitted to the domain of art. After all, what is the skill in pointing a camera and pushing a button? Our language revealed our position: Talent was mistakenly seen as the ability "to draw a straight line."

Yet, it is clear that the times are changing! The pervasiveness of photography as a means for communication has made more obvious its legitimacy as an art medium. The very nature of photography now invites extensions of what art can be. Just think of the educational possibilities that await us as motion picture photography or video become more available in our elementary and secondary schools.

Not only are there expanded media potentialities for the teaching of art, there is also an expanded sense for the visual arts, past and present. Now, more than ever before, we have been made aware of visual forms of other times and places. Images and forms from the Tomb of Tutankhamun or the collections of the Louvre or the films of Charlie Chaplin or the architecture of Frank Lloyd Wright–all are available to us for study. Whereas the sciences present us with linear patterns of development in which the latest concepts supercede and make more obsolete earlier efforts, the arts provide us with a continuing pattern in which later developments are different from, but not necessarily better than, earlier efforts. What is the significance of this for career education? Stated simply, the case can be made more easily for recognizing the diversity of forms within the domain of art. Recognition of this diversity gives credibility to an emphasis upon multiple career alternatives. Becoming an artist is not limited to becoming a sculptor or a painter. The stereotype of a long haired, alienated Bohemian is giving way to a much broader and more diverse grouping of career possibilities. New media and ideas are giving rise to new role models.

Recently, the Union of Independent Colleges of Art published a *Career Resources for Visual Artists* that serves as a beginning point for identifying the range of career opportunities. Briefly I would want to review the categories as identified: *art education*: the many opportunities that exist for the teaching of art in elementary and secondary schools, colleges, and universities, museums, parks, hospitals, and community centers, Despite the cutbacks in art teachers within school systems, it can be observed that there are growing possibilities that require more professionalized knowledge and understanding of the teaching of art. Closely related to the field of art education is the field of *art therapy*, in which individuals are prepared to work with physically and/or emotionally handicapped individuals. The very nature of engaging in visual arts activity affords opportunities for self-expression, self-realization, and self-renewal. Such involvement can be therapeutic. Indeed, there is growing literature and professional grouping that now makes up the field of art therapy.

Rapid shifts taking place as a result of new technologies are balanced by changes in the *crafts*: work being done in ceramics, wood, jewelry, glass, and fibers. Growing numbers of individuals are engaging in making and selling craft forms. Opportunities are as diverse as working in historical restoration projects or museums or department stores or craft shops.

One of the oldest and most pervasive of art forms is *architecture*. There are, of course, multiple possibilities for careers that would fit under this rubric: for example, architectural drafting , environmental design (including urban planning), interior design, landscape architecture, and architectural history.

Another career area is that of *fashion apparel design* that concerns itself with the myriad of possibilities related to clothing. There are, of course, many career possibilities: fashion design, display, sales positions, fashion coordinator, or illustrator. Closely related to fashion are careers that work with *textile design* and *weaving*.

The field of *graphic design* attends to the many challenges and opportunities for communication through print media and technologies. Just think of the images in books, magazines, packages and containers, billboards, posters, and displays. Communications in areas such as government, education, and business have created the need for professionals who can create images and ideas. The advent of new media and technologies–film, photography, video, and computers is altering the nature and scope of graphic design. Related to graphic design is the field of *illustration* that deals with image making generally for print reproduction or our mass media.

The field of *industrial design* includes such areas as product design and exhibition design. Think of the range of products and machines that we encounter and use in our lives. The designing of furniture, tools, implements, appliances, and packages is within the province of the industrial designer. Whereas early conceptions of industrial design were limited to issues of style and appearance, we now realize that the design of objects needs to be conceived and understood more comprehensively. Designers have social and ethical responsibilities along with their aesthetic concerns.

Earlier I made reference to new media such as *film, photography, and video*. Numerous career possibilities can be linked to these media; commercial photography, cinematography, television direction and production, and film animation. It is staggering to contemplate the dramatic shifts that await us as a result of developments that are already upon us: video discs and recorders, computer graphics, cable television, and laser technology. For those of us whose lives have included dramatic shifts from radio to film to video, it is mind boggling to project changes that are likely to be more rapid and dramatic in the years to come. Make no mistake about it, these changes will reflect in our art forms.

I have left for last those careers that can be said to be more traditional pursuits: *painting, sculpture*, and *printmaking*. Now, as in the past, there will be opportunities for individuals whose work will involve the creation of visual forms for their own intrinsic merit. It will be important that our society encourage and support those sensitive and disciplined individuals who create works of art. An essential difference that is taking place is that artists are becoming more active in the public domain. As was observed by Allan Kaprow:

> "What has been called an 'art public' is no longer a select, small group upon whom an artist can depend for a stock response, favorable or otherwise. It is now a large, diffused mass, soon to be called 'the public-in-general'. This expanding audience, comprised of readers of the weeklies, viewers of T.V., visitors to Worlds Fairs here and abroad, members of 'cultural' clubs, and subscribers to mail order art lessons, charitable organizations, civic-improvement committees, political campaigners, schools and universities–not to mention the boom of new galleries and museums which serve the private collector, the corporation and the man-in-the-street–this growing public is involved in art for reasons that are as complicated as they are varied.
>
> On the whole this widening interest in art stimulates its practice as statistics amply confirm. It echoes not only a pluralistic esthetics, but it also

> suggests that the range of reasons people now have for being interested in contemporary art is sufficient for arts admissibility to the public domain."[4]

There is growing evidence that the arts should be considered an integral part of urban life, not only in terms of its "quality," but also in terms of its economy. For every dollar spent for the arts, it has been estimated that between three and four dollars are generated. In Chicago, for example, a report of the Chicago Council on Fine Arts found that: Arts and cultural activities have an annual economic impact on the city totalling approximately $470 million; direct expenditures associated with Chicago arts and cultural organizations totalled an estimated $156 million in 1976, including $80 million spent by audiences attending events.

Example after example can be cited in which support of the arts has been an important factor in urban redevelopment. We are growing increasingly aware of the consequences of the shift in America from an industrial based economy to a service based economy. In the latter structure, "quality of life" is an important factor in attracting highly trained personnel.

In my remarks thus far I have given emphasis to professional careers in the visual arts. It is important to note that there are also dramatic shifts taking place in relation to "second careers" and leisure activities. As was observed in the Report of the UNESCO Conference on Cultural Innovation in Technological and Post-Industrial Societies:

> "Leisure, which now has become so extensive in the post-industrial age, makes possible more attention to the arts, and increases the responsibility of education to develop attitudes and skills for exploring the present and future facets of artistic expression for individuals and groups of all ages."[5]

All of this suggests expanded possibilities for cultural services. It also suggests another dimension for the arts as a second career. Terms like "life-long learning" and "continuing education" pose new opportunities and challenges to us all. The very concept of career education now being advanced addresses issues of life planning and values rather than limited notions of vocationalism.

1. We live in a culture in which individual choice and equal opportunity are posted as values;
2. The visual arts provide a continuing means for the expression of ideas;
3. Dramatic changes have taken place in our media and means for visual expression. These changes have extended and expanded our ways of thinking and acting;
4. There are many new role possibilities for artist and designers and art educators.

I trust that my case for enlarged career potential in the visual arts is clear. We have come a long way from an esoteric or isolated sterotype of the Bohemian artist. To put it metaphorically, "You don't have to cut off your ear to be an artist." From an informed perspective, the visual arts should be seen as part of the total fabric of a community. Not alienation, but involvement; not eccentrics but citizen-artists–these are the appropriate emphases for educating young people in the visual arts.

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CHAPTER 2

Art As Work

HARLAN HOFFA

The first and most obvious relationship between the world of art and the world of work is that artists work. The second such relationship–though not quite so obvious–is that, because artists work, art education (which deals with the world of art) and career education (which deals with the world of work) must also be related. Beyond this, however, the relationship between art education and career education is hazy indeed. Those who speak about career education from within–people like Kenneth Hoyt or Edwin Herr–use the word "work" as if it always had the same meaning and, in the common sense world of daily communication, such an assumption may be warranted. There is more to work than a job, however, and the many ways we use the word reflects some of these distinctions. We work in a store or a factory or a school. We work for a living. A book, a symphony, or a painting is referred to as a work. "All work and no play makes Jack a dull boy." "A little hard work never hurt anyone." There is something called the work ethic, and there are workaholics. If unemployed, we look for work. If employed, we look forward to vacations from work. Work is generally thought to be virtuous, productive, and rewarding, and we disparge on those who do not work in various unkindly ways–as being lazy, parasitical, crooked, or merely idle rich. To be "out of work" wrecks the ego as well as the bank balance, economists speak of a "work force"; and the rallying cry of Marxists for nearly a century has been "Workers of the world, unite!" There is a working class, a working day, and working capital. If a citizen misbehaves, he may be sent to a work camp, a work house or a work farm; and individuals who are so sentenced often get "worked up" at the injustice of it all. If something is stuck, we "work it out"; and those who exercise regularly and purposefully also speak of "working out." A job well done is "workmanlike", when we approach something slowly we say we are "working up to it"; and so it goes.

The *Random House Dictionary of the English Language* lists fifty-three separate definitions of the word "work," and it contains two additional columns of words based upon that root–a "working hypothesis," for example, or a "work load"–so clearly, work is not a simple concept. Moreover, as F. E. Sparshott indicated at a University of Illinois conference on career education and the arts in 1973, "work" is one of those words which goes beyond merely describing an activity. It also reveals an attitude toward such an activity. The prevailing attitude toward work in our society is that it is a serious activity, and, therefore, those activities that we take seriously we tend to define as work. It follows, then, that those activities which are not taken seriously may be defined as the polar opposite of work, and, for most people, the opposite of work is play. Sparshott noted, for example, that the concept of work is central to any discussion of economic theory, the so-called dismal science, but that it is rarely mentioned by aestheticians in their discussions of art or beauty. The idea of play, on the other hand, is central to aesthetic thought, though it has little meaning for economists and it rarely enters their thoughts or their discussion. To further complicate the matter, art is an "aesthetic-intensive" activity and, by extension, one which is not geared to traditional concepts of work but, instead, to those of play–in spite of the fact that artists work. Moreover, there are other polarities between work and play which are relevant in this regard. If play is what children do, then work is what adults do. If play is trivial, then work is important. If play is fun, work is serious. If play is voluntary, work is compulsory. If play is spontaneous, work is deliberate. If play is free, work is disciplined. If we play for the intrinsic pleasure of it, we must, then, work for extrinsic rewards–such as a pay check. And, finally, play is what we do in our leisure time–that time which is left over from our working time.

None of the forgoing concepts of work is, to my admittedly imperfect knowledge, a part of the literature of career education, however. They were, instead, presented to an audience of arts people by a philosopher and subsequently published in a special issue of *The Journal of Aesthetic Education*, a publication which, it is probably safe to say, few people outside of our profession know exists. Furthermore, it is also apparent that those who are spokesmen for career education typically express ideas about work which are quite different from those of Professor Sparshott; ideas which are phrased in terms such as "employment," "jobs" and "occupational skills." Artists may or not be employed; but, if so, it is, as often as not, at a job which is irrelevant to their work as an artist and, though undeniably skilled, most artists do not think of their abilities as "occupational skills." The point is that much of the language of career education, if not antithetical to the arts, is at the very least irrelevant. Sidney Marland, for example–who launched the career education movement during his term as Commissioner of the U.S. Office of Education–has stated that career education should "relate the occupational aspects of human development to all levels of learning and all relevant parts of academic instruction," and on another occasion he is reported to have said that "all education is career education. . .anything else is non-sense." Such remarks may help to explain why the Council for Basic Education has vigorously and publicly disagreed with Dr. Marland's contention that education should be defined solely in terms of work and has stated their own contrary belief that "the sound goals of education far transcend a person's intended occupational career."

The director of USOE's Office of Career Education, Kenneth Hoyt, speaks of career education in truly global terms as "an effort aimed at refocusing American education. . .in ways that will help individuals acquire and utilize the knowledge, skills and attitudes necessary to make work a meaningful, productive and satisfying part of . . .living." His definition of career education also includes the productive use of leisure time, career decision making skills, work at home, work as a human need and, finally, work as a means of ending racial and sexual stereotyping. In fact, it leaves very little out.

The Rupert Evans and Gordon McClosky rationale for career education, even though it is included in the 1973 special issue of *The Journal of Aesthetic Education*, is also laced with terms such as "occupations," "employment" and "jobs," as is much of the rest of the available literature on career education. It is painfully obvious that this emphasis on issues bearing upon career choice, career selection, career counseling, and career guidance places an impossibly heavy burden on those very same school guidance counselors who have not in the past shown special sensitivity to the needs of students who want to study the arts. Or, if not upon the counselors, such a burden falls even more impossibly upon that other group which also covets a piece of the career education action–those in vocational education. In fact, though it is nowhere specifically stated, the literature on career education clearly suggests that a tug of war has taken place between vocational educators and guidance counselors for control of the movement. To the uninitiated, and the unannointed, however, the outcome seems unimportant, because regardless of who comes out ahead, the vocational education people or guidance counselors, neither group can be counted upon to much understand or to genuinely sympathize with those students who seek careers in the arts.

If, then, there is any over-riding reason for art educators to become involved in career education, it is that we can count on precious little help from those now in control of the movement. They have rarely acted on the basis of their own rhetoric regarding the distinction between work and employment, and most of what is done in the name of career education is clearly directed toward getting and keeping a job, not toward self-fulfillment through work.

There is an old adage which says "Art bakes no bread"–and that is another way of saying that because art brings in little dough, it takes a lot of crust to make even a crumbly living–though there is another use for the word "bread" which is also relevant in this context. In the vernacular, bread also means money and, let us face it, money–and the things money can buy–are the hallmarks of success in our culture. Therefore, if a student announces to his guidance counselor that he wants to become an artist–which is a demonstrably poor way of making a living–he can probably expect little help from the counselor, who will know little or nothing about how to prepare for such a career. And equally important, such a student may be judged to have values which are, at best, "different" and, at worst, slothful, hedonistic, and perhaps sinful.

It is commonly thought that artists are the odd balls of society who refuse to conform to the same values and standards of behavior as everyone else, and there is, in fact, some empirical evidence to support that stereotype. The real point of contention, however, is that because artists are nonconformists, in fact as well as in fiction, the arts in the school program are highly suspect because they tend to lead students away from one of the most pervasive functions of schooling–the maintenance of commonly held standards and values for all students. Robert Carson writes very convincingly in *The Quest for Conformity: Americanization Through Education* that from the time of the Puritans through recent patterns of court ordered desegregation, the schools have acted as a homogenizing force in American society–a force by which students are brought into conformity with the prevailing ideals of the nation. If Carson is correct in these premises (and if school guidance counselors exemplify the forces of conformity in our schools by the very nature of their responsibilities), it is clear that these students who opt for careers in the arts are defying conventional values, community standards, and the wisdom of their elders, and there can be no question of the result. They will be sharply discouraged–and not only because most counselors are ignorant of career choices in art but also because the arts manifest unconventional and nonconforming attitudes toward the dominant values of our culture–value systems which the schools have traditionally helped to maintain. Or in the language of Freudian psychology, the pleasure principle of the student is brought into direct conflict with the reality principle of the school, and the result is a classic confrontation between the id and the super ego.

So, if we first assume that artists do, indeed, work but also that their conception of work is out of phase with that of the career education movement–and, if we further assume that students who seek careers in the arts deserve more and better attention than is now available to them, the remaining question is how to provide it? The answer, of course, is to do it ourselves.

The Department of Labor has published a *Dictionary of Occupational Titles* in which the concept of "career clustering" was developed, and this scheme was also used by the U.S. Office of Education in their effort to impose order on an otherwise endless list of alternatives. The idea of clustering careers is not far removed from putting together a laundry list, a menu, or a mail order catalog, and it is, in short, a taxonomy of jobs. As useful as these constructions might be in other situations, however, I would like to take a different approach to art as work which is not based upon job titles but, instead, on the varying ways an individual may confront the discipline of art.

The first such relationship, and by far the most common, is that of an individual who makes art–in short, the artist–but within this category there are variables other than the obvious distinctions between painters and potters and printmakers and sculptors. Rightly or wrongly, deservedly or otherwise, the popular concept of an artist has its origins in historical fact. It is the towering genious who is at odds with his family, his patrons, his peers, his community, and often with himself as well. It is Michaelangelo and the Pope, Gauguin and his family, Van Gogh and his neighbors, Picasso and his women, Da Vinci and the Medicis, Rembrandt and the burghers. No other "occupational group" in history–neither generals nor statemen, philosophers nor kings, scholars nor scientists, explorers nor revolutionaries–have had their lives so romanticized or their works so glorified; though often, it must be conceded, too late for them to enjoy such adulation in their own lifetimes. Nevertheless, it is from those rare individuals that students, their parents, and the educational system in general derive their ideas of what it means to be an artist. These makers of art whose brief lives have provided the gristle for generations of art historians to chew on, battalions of curators to covet and connoisseurs without number to swoon over, represent an image of the artistic life which is both true and untrue. It is true in that it represents what really happened to a select few individuals, and it is also true that, given their druthers, many artists would opt for the life style of a Turner or a Gauguin in which they can work at their easels and thumb their noses at the rest of the world. Such an image is also untrue, however, in that not one artist in a thousand–maybe not one in a hundred thousand–has the inner or the outer resources to live that kind of a life, and it is also untrue in that it represents an image of the artist at work which has been hyped-up in cinematic fiction until it is bigger than life. Nevertheless, it is an ideal to which many aspire–an ideal which is not based on an entry in some career cluster, anonymously assembled behind a dingy bureaucratic doorway, but on the uncommon melding of fiction and verifiable historical fact. To work at being an artist under these circumstances is not only to work at making art. It is also a deliberate choice of a life style, and choices of this sort are unlikely to be indicated in the USOE career cluster titled "The Fine Arts and Humanities."

This conception of an artist's life is, however, about as realistic as the cinematic cowboy or that tarnished idol of free enterprise, the self-made man. Which is to say that for most it is an unrealizable dream. The fact of the matter is that few artists are able to pay the rent from the proceeds of their work–especially that work which results from some inner drive to create something new. Most artists work for someone else–some at jobs which are unrelated to their work as artists, and others in situations which draw upon their art abilities. Those who choose to work as night watchmen or waitresses or elevator operators do so for two reasons; first, of course, out of economic necessity in order to pay the rent or buy the paint but also because such jobs do not compete for that psychic energy which is necessary for their real work as artists. It is probably safe to say that most artists who choose to work at non-art jobs are awaiting their big break–for that moment when they can "make it" through their art–and in this sense, they are separated from their brethren who do live off of the proceeds of their work only by the whims of the critics and the artistic market-place.

The other group of artists are those who, for whatever reason, are able to market their art-making talents and are content to work at jobs which might not test the limits of their talents–or, in some instances, even reveal them. Most art teachers fall into this category, whether at the university level or the public school level, and so do many designers, illustrators, and art editors. It goes without saying that, given half a chance, some of those artists who work for others would beat a hasty retreat to their private studios in order, as they say, to "do their own work." For others, however, the rewards of working in an employee-employer context, not unlike that which is all too familiar in the rest of the working world, are enough. For such people, the will o' the wisp of artistic stardom is less compelling than are the rewards of economic security and the peace of mind which comes from doing creditable work each day, even if it is for someone else.

Clearly, there is room at the top for only a select few, and not everyone who seeks a career in art is ready or willing to take the risks or make the sacrifices that are necessary to climb the greasy pole of critical success. Not every lawyer or surgeon, chemist or engineer, stars in his or her own profession, and many live out successful and productive lives without breaking new ground or ever having their work reviewed in a national journal. By the same token, there should be no approbations in the art world for those who make careers for themselves somewhere below the summit. It often appears, however, that teachers of art at the secondary and the college levels scare off many students who have the capacity to make careers in art for themselves merely because they lack the elusive qualities of future stardom. Such actions might be justifiable if there was room in the art world for only those few who have the drive, the talent, and the capacity for such stardom, but that is not the case, and it seems grossly unwise for teachers to be unconscious of that real world where the majority of careers in art exist–which is not only in the lofts of So Ho or the garrets of the Left Bank–but also in a wide variety of corporate entities–including, for better or worse, those of education. There is, however, one vast difference between the painter who washes dishes in order to pay his rent and the designer who works for an ad agency. For lack of a better word, it is a difference of intentionality. For our hypothetical painter, the work is sufficient unto itself, no further justification is necessary, and it is, in some ways, more a way of life than a way of making a living, even though it may mean making a living by some other means. Our designer, on the other hand, fits more readily into the matrix of career education–and so, too, do teachers of art. Obviously, these distinctions between those who accept the ambiguity of working at one thing while being employed at something else and others who opt for careers where their work and job are one, represent wholly different attitudes toward the world of work in art, and those who advise students about careers in art, whether teachers or counselors, must fully understand the nature of such differences. They are far more important than any which may show up on an occupational titles list of one sort or another.

Conventional wisdom has it that careers in art are invariably tied to the process of making art, either directly as in the case of the painter or designer, or indirectly, as in the case of the teacher. At the 1973 conference, "The Arts and Career Education," the terms "cultural services" was presented in an effort to broaden this concept and, though it was unfamiliar to the participants at that conference, it also proved to be extremely useful in defining art careers other than those which involve the actual making of art. At the risk of oversimplification, the term "cultural services" means a cultural delivery system that is comparable to similar delivery systems in health or other social services, and it usually involves working at the interface between the art world and the public at large. Two papers were presented at that 1973 conference which referred particularly to the term "cultural services" and, interestingly enough, both were written by sociologists–though I cannot say whether there is more than coincidental meaning in that fact. In any event, these papers–one by Vytautas Kavolis, the other by Joseph Bensman–are particularly interesting to anyone who is interested in a sociological perspective of the arts. Kavolis and Bensman have both drawn parallels between cultural services and the health or personal services field, but the Kavolis paper is much more highly structured and is perhaps the most valuable on that account. According to him, both the personal services field (by which he means health care, social services, and the like) and the cultural services complex are divided into a research/production component and into delivery systems, though he also noted several ways in which the cultural services field differs from that of personal services. He notes that the cultural services are "public and communicative" while personal services are "personal and prescriptive," that they mediate between the individual and the larger patterns of civilization," that they function in a realm which is "beyond necessity," and that their value is intrinsic rather than instrumental. The Kavolis paper is painstakingly analytical, and it should be especially valuable to anyone interested in mapping the cultural services field. That of Bensman, in contrast, has a somewhat more historical bent and is a scholarly paper in the more classic mode. Bensman points out that in the "traditional universities" (those which have historically served the needs of the upper classes and the aristocracy), the arts were viewed as something to look down upon as mere craft and, paradoxically, up to as one of the more glorious manifestations of what it means to be human. Bensman points out that because artists are not usually thought to be cultured "in the genteel tradition," the actual making of art has traditionally been improper for a "gentleman," and, in spite of the numerous exceptions to this rule, his point is well made. On the other hand, a life in the arts is perfectly feasible for the well born if it avoids the physically and intellectually messy business of artistic conception, midwifery, and birthing, and dwells, instead, upon connoisseurship, patronage, and scholarship. Such a life is especially "proper" if undertaken as an unpaid member of that powerful underground of art amateurs who sit on museum boards, serve on advisory panels, and make policy for foundations. Benson's concept of cultural services is linked to a world of work, which is worlds apart from vocational education, but he makes a strong case for the arts as essential in the general education of that elite which will eventually–and inevitably–influence decisions in the world of art. As part of a world of work, that world is no less real than that of the shop, the factory, or the studio. Career education in art is obviously not restricted to those who seek employment work for the economic rewards which can be earned, and, indeed, it may be particularly irrelevant for that purpose. As an education which leads to a style of life, however, it is equally appropriate for artists and for their patrons, whether in government, at foundations, or in the corporate world of business.

The more realistic world of work in cultural services, however, lies between the elitist approach to art patronage and connoisseirship which Bensman finds so fascinating and the untidy, clamorous world of the artist's studio. Several words come to mind to describe this middle ground, of which arts management is the most prevalent. However defined, to work in the cultural services field is, for all practical purposes, to work as a middleman in the art world. Those who are so employed, like their counterparts in health care clinics and social service agencies, are a part of a delivery system, though perhaps that phrase does an injustice to the concept.

A cultural services delivery system is not, as the name might imply, a passive network of conduits which transports culture from producer to consumer like some great pipeline complete with pumping stations, shutoff valves, pressure regulators, and feeder lines, and storage tanks–though such an image is fascinating. It includes, as Kavolis has indicated, no less than four discrete functions: the creation of culture, its analysis, experimentation with various ways of relating culture to human experience and, finally, critical selection. Bensman uses the term "logistics" to mean essentially the same thing: the creation, preservation, and distribution of cultural resources. At the same time, though a special sense of commitment to the arts is vital for success in the cultural services field, so too are a range of skills which may not seem artistic at all–public relations, financial management, clerical, administrative, legislative, legal, journalistic, social, and some, which for lack of a better word, are just plain bureaucratic. Even if we accept the idea of cultural service as a generic term for an otherwise diverse and formless assortment of career possibilities, however, it seems premature to speculate on career tracking, preparation or recruitment for such work. It is all too new to have yet developed such an infra-structure. In some ways, though, the term "cultural services" is self defining. It means a cultural orientation, a commitment to the arts, if you will, and it means providing those services which will make the arts accessible to an increasingly arts hungry public. Whether amateur or professional, art trained or trained in another profession that serve the art world, whether full time, part time or spare time, and whether paid or unpaid, the world of work incompassed by the cultural services idea, though vast and uncharted, is also rich with potential.

What then should art educators do to make themselves more able to counsel students on art careers? The first suggestion I would make is that teachers of art should assess what they do in the classroom in light of possible careers in art. For example, does the typical high school "commercial art" course really reflect what graphic designers and illustrators do? Do students understand how museums and galleries work–who pays the bills, who writes the catalogs, who hangs the shows, who decides what goes onto the walls, who trains all those nice tweedy docents, and so forth? Have they ever talked with an artist about his life, his family background, his schooling, his hopes for the future? Have they ever visited a sculpture's studio, a pottery or design firm? All of this, and more, is necessary if our students are to be aware of the full range of careers which are possible in art.

Beyond this, which might be called a kind of sensitivity training, a second effort is also necessary–a phase which might be called exploratory. In this process students should be expected to narrow their focus and assume a greater degree of independence as they search out additional information about art careers. They might interview one or two artists of their choice (perhaps for their school paper) or shadow an artist whose work they admire for a week–with the artist's permission and cooperation, of course–to see how he spends his time. They might become volunteers in a gallery or a museum or try to get part time jobs as go-fers, office boys, or girls Friday in an ad agency, perhaps as part of a work-study program. Only then should a pattern of preparation for a given career in the arts be initiated, and only then would the specific required skills be developed.

It is also the responsibility of high school art teachers to help students make the best possible choice for their post-secondary education in art from among the wide variety of options which are available; colleges, universities, independent art schools, proprietary schools, internships, apprenticeships, private lessons, independent study, or tutorials. The most important element in the preparation phase, however, is to work toward increasing independence from the art teacher–a stretching of the educational umbilicle, if you will–which will allow students to try things on their own, to fail perhaps, to know uncertainty perhaps, to feel frustration perhaps, or perhaps to succeed beyond their wildest dreams. All of these are essential parts of life in the art world–and sometimes all at the same time.

Our students should experience–and perhaps enjoy–the delicious, slippery, raw oyster ambiguity of it all. If they are to truly know about life in the art world, it is not enough to teach them how to draw a kneecap or throw a six-inch cylinder or tell a Monet from a Manet. They must taste that world and know how it differs from any other. It may help some to seek such a career, and, equally important, it may tell others that the art world is not for them. In either event, it is an essential part of what every art teacher should give to his students. It comes with the territory. It is part of the job. It is part of what a career as an art teacher is all about.

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CHAPTER 3

Aesthetic Education and Career Potential

Harry S. Broudy

Introduction

The standard occupational track for graduates of the arts education programs is to teach a particular art in the secondary school to students who elect it, and in some instances to provide instruction and some supervision for programs in the elementary schools. This pattern in both the graphic arts and music has been fairly standard for the last half century, and whatever its merits and achievements; the fact remains that in times of budgetary embarrassment, they are among the first to be cut or eliminated.

To maintain and expand employment opportunities for art teachers in the long run, the arts will have to be given a place in the regular general education curriculum from K-12. A more immediate remedy is the exploration of employment tracks that are not conventional but which can utilize the competence of art teachers or educators.

I shall argue that for both the short and long term proposals, supplementing the studio-teaching method formula for the training of art teachers with what I shall call the fundamental of aesthetic education is advisable. It is helpful for the former and, I believe, essential for the latter.

The paper falls into two parts. One–a very short one–is the expansion of career opportunities of art teachers as presently prepared into areas outside of school; the second will deal with a preparation in aesthetic education needed for the implementation of the long term solution. There should be a third part dealing with the rationale for aesthetic education as part of the general curriculum, but only the outline of the argument can be indicated in this paper.[1]

I.

While I was serving as visiting professor in the Art Department of California State University in Los Angeles during the aftermath of the passage of Proposition 13, many of my students were confronted with loss of jobs as art programs were abolished or curtailed, not only in the schools but also in various programs in county and municipal projects in museums and galleries.

We seized the sad occasion as a prod and opportunity to investigate other employment opportunities for people trained in the arts and arts education. One graduate student did a thorough analysis of job requirements for the California Civil Service and found many positions that required some sort of training in the arts. To be sure, there were other requirements as well, but the survey served to show that career possibilities were far wider and more varied than the conventional ones with which the students were familiar.

Another student visited senior citizens centers in the Los Angeles area and found a need for people trained in the arts and crafts to work in the recreation program, often on a part-time basis. Personnel who had experience in organizing such programs were also being considered for jobs in nursing homes and convalescent centers, especially if their experience included counseling. Clearly the requirements for such positions go beyond giving or organizing art lessons. As one experienced worker in the field noted, "It is often difficult to persuade some of the senior citizens to come out of their rooms to participate in anything–even a trip downtown." Any systematic preparation for this type of employment will surely have to incorporate formal or informal work in psychology and or social work.

Still another student was preparing to interview the personnel office of the Hughes corporation that had announced a massive recruiting program of more than 3,000 workers in all phases of production. She was planning to question the personnel officers as to whether any of their positions could utilize the skills of artists and art educators.

There were also reports that art teachers in communities facing elimination of arts programs in the schools were being urged to set up after-school classes on a fee basis.

Circumstances were such that I could not keep track of these developments after I returned to Illinois, but they provided a strong, albeit unsystematic, argument for further exploration in these directions, especially in industry and in many community services that include arts and crafts.[2] In the latter field, personnel who can work with people and programs in the various media are especially useful. It should be remembered that the art world has many constituencies and coteries: art lovers, art educators, art dealers, art critics, art impressarios, museums, galleries, schools, colleges, governmental agencies at the local, state, and federal level, and corporations. In order to work with or even communicate with such a diversity of interest, the ability to paint or sculpt or work in ceramics, etc., by itself is scarcely sufficient.

However, performance competence in all or even more than one of the arts is an unrealistic expectation, but it is not unrealistic for a monospecialist in the skills of artistic expression to be or become a generalist in the skills of artistic impression, or what I have called aesthetic scanning or aesthetic perception. Competence in teaching aesthetic perception, I shall argue, is necessary for a strategy that would [illegible] art programs to become an integral component of general education in the public school, the long-term solution to the career problem of the arts educator. I shall give a sketch of this argument, first because it seems to me to be relevant, and second because many proposals for arts education don't bother with arguments that answer questions that schoolboard members and the public have a right to ask. That experience with the fine arts is an instrinsic value is not disputed even by those who vote for the abolition of arts education programs; they regard them as eminently desirable but not indispensable.

II.

What, then, are the conditions that would have to be met if arts education were to be admitted to the required curriculum?

1.) It would have to be shown convincingly that the kind of experience that is characteristic of the encounters with works of artists is as pervasive and natural as any other function of the mind, e.g., perceiving, feeling, understanding. This is necessary because otherwise we cannot counter the widespread attitude that art, especially fine or serious art, is something very special and not really for everybody.

Aesthetic experience is generically natural to the human mind. It operates through the production and perception of images (for the most part sensory in origin) that have the distinctive power to convey human import presentationally, i.e., immediately. One can show that much of our ordinary thinking is grounded in aesthetic premises and that virtually all of our ideals and aspirations can convey their import through the images of art. The argument must claim that aesthetic experience is generic, on the one hand, but can take on highly developed forms when translated into works of art in the various media, on the other. This approach, when presented with suitable examples of the relations of the image to language, inferences of fact and values, appears to be persuasive to schoolpeople in general, school administrators, and laypersons on school boards.

2.) The second condition is that whatever is included in the arts program as part of general education must be teachable to and learnable by the total school population, or at least the educable portion of that population. This means that no special talent or unusual application is required; if it is, the program loses its claim to generality.

3.) The results of the program should function in adult post-school life to permit the participation in the various arts as an enlightened consumer. The program should help create and sustain an appreciative public for all the serious arts.

Conditions two and three make it virtually impossible to present a convincing case for programs that stress a form of studio training in one or two of the arts. While there is much to be said for them as a means for developing an interesting and satisfying hobby or an avocation for the talented amateur, or as an exploratory device for a possible professional career, none of these real or putative benefits meets the requirements of general education. If a school system is able and willing to support them, there is, of course, no limit to the number of studio-like programs that it should offer as *electives* with appropriate facilities and staff. It is important not to confuse the two approaches, because they are grounded in different premises, promise different outcomes, and have quite different claims upon the public purse and the resources of the public school.

It should also be noted that the plethora of programs in the related arts, comprehensive arts, and the like that are being promoted by various constituencies in arts education may have more of the hobby, extra-curricula characteristics and virtues than those required for general education. It may also help us understand why so many of these programs enjoy a short, albeit exciting, life.

4.) The fourth condition that has to be met to justify the arts as general education is that the program requires instruction–indeed, some kind of formal tuition. This means that the desired or stipulated outcomes cannot be acquired by simple participation in the surrounding milieu, e.g., as in popular art, or through episodic exposures of the pupil to works of art by artists or others. Programs that do not make a distinction between popular arts or art forms and serious ones, therefore, have to make a case for using school time and resources to teach what would be learned in any event. As for exposure to works of art by real artists, it entails showing that the school can compete with museums, concert halls, and television as vehicles for the presentation of art works. Once more it must be kept in mind that the issue is not whether popular art or infection by exposure is pleasant or exciting or satisfying in some other sense, but rather whether these benefits require incorporation into the general education of all pupils in the public schools. In this connection, it is fatal to the cause to emphasize that in the arts *de gustibus non disputandum est*. If there are no standards, there is no point to instruction except perhaps to widen receptivity to a greater variety of stimuli, but once more the shrewd schoolboard will raise the question as to whether time and money should be devoted to such outcomes when so many alternative paths to variety are already available.

5.) There must be some assurance that a program can be taught by the properly trained classroom teacher in the elementary school and understood by all members of the teaching staff. Here the analogy should be with other standard subjects of instruction: science, history, highly specialized, technical, and one that functions primarily for understanding and appreciation. It is the latter that lends credence to a claim for art or any subject in the curriculum for general education. Hence it is the skill of artistic impression rather than that of production or expression that constitutes the requirement for the elementary classroom teacher, and indeed of all who participate at any level in a program of arts in general education.

6.) Finally, the program should produce results that in some sense are open to observation and assessment, albeit not necessarily measurable. The results need not be evaluated by amateurs armed with objective inventories, but competent observers should be able to judge whether the skills of impression (aesthetic perception) have been acquired, improved, etc. This rules out programs and approaches that make the results wholly ineffable and completely subjective, such as enthusiasm and other rhapsodic responses, as the sole outcomes and criteria, albeit they are very welcome when they do occur.

The approach that to my mind meets these requirements is aesthetic education. Introducing it to the school system is a two-stage process; the first is the acquisition of the skills of impression (aesthetic scanning) in the major media by monospecialists; the second is the teaching of these skills to classroom teachers and other personnel involved in the program by the arts specialists who have themselves become familiar with the methods of aesthetic scanning.

This strategy depends on the teachability of aesthetic scanning 1) to arts specialists 2) to school personnel not trained in an art, and 3) to the entire spectrum of the educable school population. That it is feasible can be argued on analytical grounds and on a limited but encouraging experience with programs that have utilized this approach.

Analytically, the scanning approach is based on a concept of aesthetic experience that emphasized the perception of the sensory, formal, technical, and expressive properties of an object. The theory holds that art creates images in sensory forms that convey human import. How this happens is the subject of continued controversy among aestheticians and philosophers of art. Some argue that in the course of prehistory, certain sounds and shapes and colors have come to be so closely associated with human emotions that it is possible for a painter to create the image of an angry sea or a threatening sky or a lonesome pine. Others (Rudolf Arnheim, for example) hold that sensory properties are inherently expressive of nuances of human feeling. But all agree that the aesthetic experience is a distinctive phenomenon that is describable as knowledgeful feeling or feelingful knowledge.

One instrument designed to explore these sensory properties in visual art categorized them under the general heading of line, shape, color, value, texture, space. Under "line" it distinguishes type, kind, width, length, and direction, with further subheadings under each of these. Similar analyses have been constructed for the other media. The point is that one can learn and teach naive observers to scan for the sensory properties systematically so that what the artist took the trouble to include is not cursorily noted or ignored by the observer. The selective perception that is appropriate to cognition or as signals for practical decisions is not appropriate to aesthetic perception, which in principle should be complete.

A similar analysis can be done on the formal properties: rhythm, contrast, emphasis, balance, themes and variation, and in general what has been called organic unity, i.e., unity in variety.

Finally, the expressive properties of the object can also be scanned, although if the work of art is successful, its expressive import will already have been perceived during the scanning for the sensory and formal properties. Nevertheless, the work of art as a whole is a *Gestalt* that may have properties not discerned in the parts and the perception of them is the goal of the holistic aesthetic experience.

For the communication about these expressive holistic properties there are a number of vocabularies: mood language (sad-glad, cool-warm, playful-serious, ect.); dynamic state words such as relaxed-tense, aggressive-shy, chaotic-serene. Somewhat loftier are the idea and ideal words such as brave, generous, noble, patriotic, inspiring, tragic, etc. The use of opposite pairs, after the fashion of the semantic differential, can help pupils and the teacher explore and discuss the expressive impact of the work.[3] The technical properties may be scanned in an analogeous manner, albeit, strictly speaking, they are not considered to be aesthetic properties *per se*.

The scanning approach is an answer to the objective that each art medium is so distinctive that all efforts to relate them are vain, if not pernicious. The scanning approach merely asks us to perceive properties that occur in all the arts but not in the same modality. Thus painting and music and even poetry have some form of sensory content, but this is not to say that we can translate the sensory properties of painting into those of music. The distinctiveness of the arts is maintained, but given an understanding of what is meant by the sensory, formal, and expressive properties in a work of art, we can communicate with people from the various arts and formulate programs that include the scanning of all the major art forms.

There are at least three sources of evidence for the feasibility of the scanning approach. One is the Aesthetic Eye project funded by the National Endowment for the Humanities and carried out by the Los Angeles County Office of Education under the direction of Dr. Frances D. Hine. This was a six-week workshop in the visual arts for teachers, principals, museum docents, and arts teachers. Another was the training of arts specialists to do in-service training of classroom teachers in aesthetic scanning.[4] The third is my own experience in a seminar for doctoral students in education and in several of the arts over a period of nearly 20 years.

If the approach is feasible, as I believe it is, then it becomes significant for the career potential for arts educators. It enables them to serve not only as instructors and supervisors of programs in their own field of specialization, but it broadens their role in two ways. One is that the programs under their jurisdiction will cover all the major arts for the entire span of K-12 for the entire student body. The other is that an integral part of their duties will be the in-service training and support of the classroom teacher–especially in the elementary grades.

III.

The question now arises as to whether the classroom teacher will want such in-service training. Obviously, if the program we have called aesthetic education becomes part of the curriculum, the classroom teacher will want all the help available. But even more important is the fact that aesthetic scanning can be learned in a relatively short time even by the teacher who has no productive skill in any of the arts. It is this lack of technical competence that has frightened the classroom teacher away from arts programs just as it has made arts teachers reluctant to work in any art outside of their own specialty.

However, even for the conventional programs there is a large latent market for in-service training. In a study that surveyed aesthetic attitudes of educational personnel, it was found that a sizable proportion of elementary classroom teachers devoted from one to two hours a week to instruction in the arts. Most of them had not had formal training for this work in their undergraduate or graduate study, but a large proportion indicated a desire to undertake such training. Furthermore, their interest extended beyond the customary fields into ceramics, weaving, film, and jewelry. There seemed to be a willingness to experiment with these media, given some instruction and the accompanying confidence.

> According to the study, the elementary school teacher is most likely a woman of about 38 years of age who has been teaching for about 10 years, five of these in her present assignment probably in Grades 3-6. As an undergraduate she attended a public four-year school and took a major in elementary education. She now has about 40 hours beyond the baccalaureate degree in one of the education specialties within the field–reading, special education, learning disabilities, etc...
>
> She teaches art 1-2 hours a week. She is likely to be teaching in the visual and literary arts. She may do something with music, dance, ceramics and weaving, but film, television, jewelry and architecture are strange territories known to the school only by reputation. Nevertheless, she has no strong antipathy to giving almost any medium a try, given some training and a little experience.
>
> She is not complacent about the adequacy of her training in any of the 12 arts areas, but she is especially doubtful about it in the literary and visual arts, even though she is more likely to be teaching in these areas than in some others.
>
> The chances are about two out of three that she has had no training in the visual and literary arts and dance, and three out of four that she has had no training in theater and the crafts...Only in music is there better than a two out of three chance that she has had some training, some of it received from her own public school days in the elementary school, some from private lessons and some from informal participation with musical groups of one kind or another.
>
> Out of eight value areas, 43% rated the aesthetic ones as "very important" for themselves and for the school.[5]

This marks out a large market for a studio type of training and especially instruction on materials and devices that might be used in the classroom. This is not aesthetic education as defined and described here, but it points to an in-service need that could be filled by the arts specialist.

The market for aesthetic education could be a wider and steadier one. In the K-12 continuum, the program could stress the making of objects for the various media for practice in scanning during the first four or five years, aesthetic scanning of art in the middle years, and criticism in the later years. The in-service work for the program, therefore, would include beside the scanning techniques enough work in formal aesthetics to provide a set of concepts and vocabularies that permit communication across the arts. The formal work would be the conceptual framework for demonstration with objects from the various media in the course of which the methods of devising materials for classroom use would also be developed and discussed.[6]

Because the classroom teacher as a rule does not come prepared for doing aesthetic education, the need for the in-service work will be steady and continuing. Arts specialists will be needed for team approaches to aesthetic education in the secondary school and for curriculum development at all grade levels.

Another phase of the arts specialist work in the program would be the choice of art works and artists for use in the program. At present, such resources are brought in with the hope of infecting the pupil with a love for art and respect for artists. Neither the classroom teacher nor the pupil can do much more than be astonished or impressed or perhaps embarrassed. Aesthetic education, on the contrary, provides a method of perceiving the sort of properties that artists themselves perceive and value. The scanning method serves to keep attention fixed on the object rather than on the non-aesthetic factors outside of the object. It inhibits premature interpretation and using the work of art as a trigger for reminiscence and free association.

In summary, it cannot be repeated too often that there is a difference between a short-term approach that would utilize the abilities of arts educators in non-conventional employment, on the one hand, and a strategy for the long pull that would change the status of arts education in the schools from a peripheral to a central status, on the other.

The former is certainly worth pursuing and exploiting. The latter, however, raises the question as to the conditions that would have to be met for the suggested change of status of arts education. These conditions when made explicit point to a form of aesthetic education that stresses the skills of artistic impression rather than those of artistic expression or performance.

If the main arguments are plausible, then the nature and methods of doing aesthetic education need to be specified, and this I have tried to do together with citing some evidence of its feasibility.

Finally, the role of the arts educator in such a program of aesthetic education is (1) to organize and direct programs throughout the school system, (2) provide in-service training for all elementary classroom teachers in the methods of aesthetic education as well as guidance and help in adapting the program to the needs of the student population, and (3) participate as a member of a team with other teachers competent in aesthetic education in providing instruction in the program at the secondary level.

This strategy aims at so integrating education with other strands of the curriculum that it cannot be culled out for special dispensability when resources become limited. Only when this comes about can the arts education specialist be freed from the exigencies that go with the general attitude that the arts programs, as well as the arts in general, are nice but not really necessary.

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[1] I have tried to do this in other publications, especially *Enlightened Cherishing: An Essay on Aesthetic Education*, Urbana: University of Illinois Press, 1972. Cf. also "Arts Education, Necessary or Just Nice?" *Phi Delta Kappan*, 60:5, Jan. 1979.

[2] I am not considering the opportunities in industry and commerce for those who have studied design and various types of commercial art.

[3] A series of test and observational scales have been developed by Eleanor Bregand as part of her doctoral dissertation at the University at Redlands. Another inventory of these properties has been devised by Professor Ronald H. Silverman at California State University, Los Angeles.

[4] Frances D. Hine, Gilbert A. Clark, W. Dwaine Greer, and Ronald H. Silverman, *The Aesthetic Eye: Teacher to Teacher Talk*, and other publications from The Aesthetic Eye Project, National Endowment for the Humanities and the Office of the Los Angeles County Superintendent of Schools, Downey, Calif. 1976; and Richard T. Paoli, "Final Report on Development of an In-service Teacher Training Model in Aesthetic Education for the Montgomery County, Md., Public Schools, 1978.

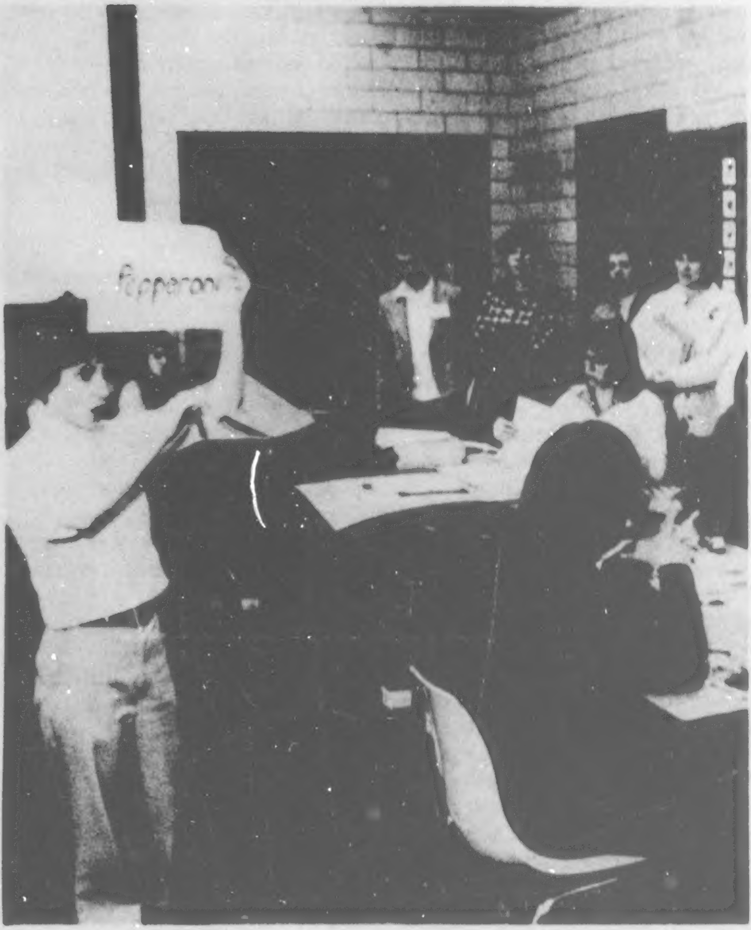
[5] Harry S. Broudy and Edward Mikel, *Survey of Aesthetic Attitudes of Key School Personnel*. St. Louis: Cemrel, Inc. 1978, pp.49-51.

[6] There is no inherent obstacle in a program such as is envisioned here to students in the last two years of high school becoming literate in criticism and art history, but this is not the place to set forth the program in detail.

CHAPTER 4

Expanding Career Roles for Art Educators

PETER LONDON



A career as an art educator typically means a career as a teacher of art in a school setting. The schools as the sole employer of practically our entire profession for almost the entirety of its existence has completely dominated our vision of what art is, what an educator is, and essentially all we know of children and their creative behavior. This one occupation has had an exclusive dominion over our imagination, research, and career aspirations.

The thesis of this paper is that there are many alternative professional opportunities for the art educator beyond the public schools. First, I wish to briefly indicate the bank of skills we have to offer society at large; then I wish to describe a host of alternative careers.

We are art educators. We have trained ourselves to have acute and informed visual literacy. We understand the significance of expressive form, color, line, space, and tone. We can make things which grace our private and public spaces. We can form inanimate stuff into insights, memories, hopes, decorations, and attractions. We can make the ineffable incarnate. We know how to give charm, allure, mystery, mobility, and festivity to our private and collective lives. We can help to call attention to those aspects of life which require pause, consideration, and celebration. We can give language to those without verbal facility. We can offer cathartic experiences to those who have no other outlet. We are adept at creative visual harmony; we know how to catch the eye, to educate it, to enjoy and seduce it, and through it we can teach others to touch, respond to, and savor their world.

With such a bank of skills and knowledge, we can address a large constituency in addition to school children. We can find other areas beyond the schools for which to offer our services. Our economic and existential career is not as simple as we have allowed ourselves to believe.

When the issue is raised about the career opportunities of the art teacher, can we give serious consideration to the possible employment of our present knowledge and skills for other clients in other settings? Can we invest energy in the invention of wholly new forms of employing our abilities and our social concerns for emerging conditions? Are we satisfied that teaching children how to make privately descriptive or expressive fine arts and crafts within the art classroom sufficiently addresses the awesome forces and issues which shape our planet today? Can the career of the art educator respond to these issues and offer insight into their origins and possible resolution?

Our planet is teeming with a bursting human population, two thirds of whom go hungry. The wastes of this population are fouling our air, our oceans, our land masses, festering the very sources of its survival. The creation of a planetary network of communications is allowing us to over reach time and space and touch all parts of our planet with our powers of thought and powers of destruction. We are a people probing the universe in an inexorable urge to explore intergalactic space, seeking our origins, perhaps our futures. We are a planet of unexampled wealth, heady with power and ambition to achieve and dominate, a planet of leisure and available pleasure permeated by individual loneliness and confusion. We live in a fabulous time which, nonetheless, rings hollow in moments of reflection. These issues are embedded in a variety of institutions set up to address them. Art educators can find employment in these institutions and bring the force of their skills to bear upon the resolution of issues. In these ways we can invigorate our profession, emerge from our conventions, and grasp this enormous world and task with a greater sense of inclusion and adventure.

The school is but one of many social service agencies serving the entire community. The recent plethora of social legislation has created a large number of new agencies and brought millions of people within their provisions. Federal and state governments provide monies and employment possibilities in order to care for a wide range of needy clientele, and offer art educators rewarding careers in the midst of their community, addressing urgent and primal needs. Following are five such institutions wherein the art educator may choose a career.

Mental health clinics provide a number of services to a variety of clientele of various ages. The art educator as well as the art therapist can find gratifying employment of his skills here. Such clinics ordinarily have staffs which include clinical psychologists, psychiatric social workers, sociometricians, social workers, and a variety of therapists. Working in conjunction with the staff, the art educator can provide recreational sessions for adult retardates who need non verbal means for socializing and communicating. They also may provide crafts programs, teaching trainable clients skills and work procedures with which they may be subsequently employed either in the open market place or in sheltered workshops. The art educator may also work with the drug abuse program and alcohol rehabilitation programs, helping their clients through craft and fine arts studio experiences to gain a more positive self-image and a means of making something of personal and even commercial worth as well as simply, but importantly, having an activity which allows them an alternative to the loneliness and isolation which is so often the companion, if not the cause, of their condition.

The field of geriatrics has, in the decade, experienced enormous attention and funding for facilities and programs. No longer places of retirement from the world and of waiting out one's eventual demise, rest homes, convalescent homes, geriatric wards, and other facilities for the elderly offer an immense range of programs and services for their clientele, and treat their clients with all the dignity, seriousness, and sensitivity that any citizen in need deserves. No longer dreary rooms providing minimum custodial care, today's facilities for the elderly provide a challenge to the serious professional interested in offering the fullest range of his skills and information. Clients are often healthy and vigorous people who choose a life unburdened by the endless upkeep care of private home or apartment. For these people, the art educator can provide the same serious studio experiences with the same personal rewards as working with any other mature and experienced person. Other clients include the infirm, frightened, abandoned, and disheartened. Here the art educator offers the warmth, understanding, and guidance that any sensitive teacher must provide any needy student. The endless celebrations of birthdays, holidays, anniversaries, outings, dances, parties, and even mournings of lost ones provide the art educator with a myriad of opportunities to give real comfort and joy to his clients through the employment of his artistic and educational training. Physical rehabilitation clinics treat a wide range of clients, from physically handicapped children to adults who have lost physical capabilities through an accident or sickness. The manipulative tasks which the arts require are perfect vehicles for the training and rehabilitation of these people. The reward is immense to the professional contributing to returning a person to a gainful life or enabling individuals to leave custodial institutions and return to their home and family.

Youth centers provide services of a recreational kind to the general youth of the community as well as providing services for delinquents, runaways, the confused, agitated, criminal, and abandoned. The professional services provided by the art educator can also be adapted to the needs and resources of these clientele. Professionals offer standard arts and crafts classes, drop-in workshops, individual tutoring, vocational counseling in the arts, publications and public relations activities, vocational training and skill development, and of course the care and empathy which is so necessary for youth who are under the stress of growing up.

Hospitals continue to expand both their notions of what constitutes health, and the services they provide. The usual staff of doctors, nurses, nutritionists, and clerks is being augmented by physical therapists, counselors, social workers, psychologists, psychiatrists, and a host of other professionals caring for a wide spectrum of patient needs in the eventual return to "health". The art educator can contribute to this team and holistic approach to health services in a number of ways. The patient's trauma of separation from the family, the emotional stress of realizing one is sick, the sense of importance of caring for oneself, the fright of unknown consequences of one's illness, all leave the physically disabled person in an extra vulnerable condition. It is when dealing with these emotional and social complicating factors that art educators make their contribution. The sheer activity of art diminishes one's sense of helplessness. The products of one's own hands and mind can decorate the room and personalize otherwise neutral and impersonal spaces. The expressive force of creative activities allows clients an opportunity to externalize and communicate their concerns. Time spent in the hospital often seems endless and boring. Art activities can fill time with genuine and intrinsically rewarding activity. Hospitals provide care through pediatrics, obstetrics, geriatrics, and post operative care and for the chronically ill and terminally ill, and many others. Each type of client requires a different type of program of treatment. Working with a team of other professionals, art educators can make a real contribution to the health services field.

The previous section described briefly the employment possibilities of five alternative professions for art educators. Many more exist now and many more can be created by the initiative of the individual. What follows is a listing of other employment possibilities which currently exist for the art educator.

We have already described federal and state supported agencies such as mental health clinics, elderly care, hospitals, youth services, and physical rehabilitation centers. In addition to these government agencies, there are community arts centers, drug and alcohol rehabilitation clinics, homes and centers for wayward youth, halfway houses for the emotionally and intellectually impaired, day care centers, adult education programs, well baby clinics, recreation programs for adults and youths, and special education programs. All these agencies work with clientele who would be benefited by the skills, knowledge, and sense of social responsibility of the art educator.

Private and semi-public agencies also have great numbers of clients which may be similarly served. These include boys clubs and girls clubs, YMCA/YWCA, all religious affiliation recreation and education agencies, scouts, clubs, and fraternal orders, ethnic organizations, museums, galleries, and art centers.

Business has opportunities for art educators through their employee benefit programs of recreation, staff development, and personnel divisions. Large businesses employing hundreds of personnel, merchant associations, shopping malls, business clubs, trade associations, and chambers of commerce all serve social as well as business functions and provide their personnel with more than simply a job site.

Local government provides programs through community development funds, CETA, parks and playgrounds, cultural affairs, historic commissions, youth programs, town planning, juvenile offenders, youth commissions, and recreation and library facilities. Each one of these social services requires the skills and knowledge of a person trained in the creative arts who possesses the organizational and communication skills of the teacher.

And finally, there is the neglected but time honored tradition of setting up business as a private enterpreneur. Musicians, dancers and actors, therapists, physicians, and all trades people do it. Why not art educators, offering their skills as teachers, consultants, designers, craftsmen, portraitists, decorators, muralists, advocates, counselors, and of course as artists?

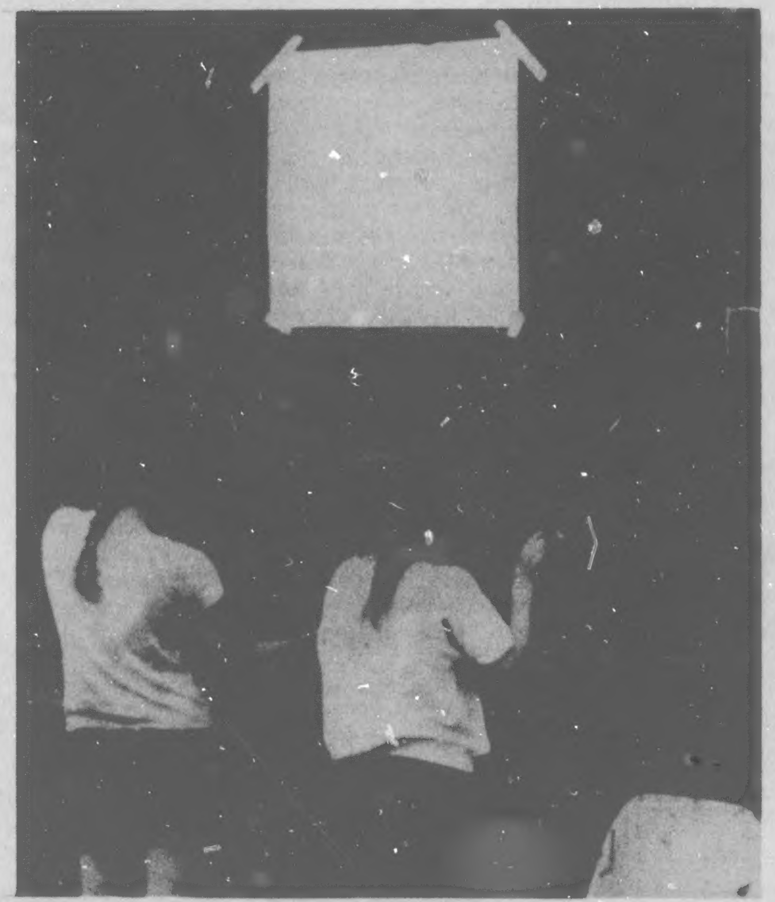
These careers are not usually available if one merely waits at home for the right phone call or by reviewing the want ads. However, they are available if one takes the initiative to inquire, suggest, propose, and advertise one's presence and capabilities. Have we become so used to being employees of the public schools and so used to waiting for a vacancy list to be posted, that we have let atrophy the initiative and independence to describe our own notions of what a career in the arts should be? Hopefully, no. The shift in careers from public school classrooms to the community at large requires that analogous changes be made in one's professional preparation. Additional training in developmental psychology, deviant behavior, special education, sociology, group dynamics and in other areas may be necessary. Field training, internships, cooperative study with departments of community nursing and counseling services also seem in order. Nonetheless, the art educator who is currently motivated to choose alternative employment to the schools possesses the requisite basic skills for many of these careers.

Career potentials for the art educator would expand greatly by considering the opportunities to be no less than the improvement of the aesthetic dimension of the entire community, all of its places, events, issues, and people. Why should we choose anything less than that as our proper and legitimate career?

CHAPTER 5

Career Education in the Arts: An Integrated View of Applied Learning on School Campuses

ANNE TAYLOR



Student graphic artists, Anchorage, Alaska.

Introduction

The ideas expressed in this paper may seem outrageous and impossible in the framework of our present compartmentalized educational systems and the bureaucracy which administers them. But they are not new. They simply represent a re-thinking of the use of resources already available in American public schools today, available as on-site career education.

This paper discusses a philosophical viewpoint which supports an environmental design education model of career education. It views the school, especially the high school, as a microcosmic and holistic learning environment which should reflect the society of which it is a part, and which can support environmental improvement while giving students career experiences in the arts and other related areas. It sees curriculum as interdisciplinary with math, science, social studies, communication skills related to the arts. In fact, it bears out Herbert Read's philosophy that art can be central to all educational activities. Furthermore, this model demands much more than traditional art education from art educators. It is more than image making through drawing, painting, or sculpture or the crafts. It uses the arts in a very applied way with a high level of aesthetic quality. It uses many materials for self expression. It pushes toward architectural design. But in doing so, students are able to realize their creative potential and use energies related to "real world" careers in the arts, architecture, and related areas. This model gives the student competence, knowledge, and the feeling that he/she can determine the quality of his/her own environment by viable involvement.

Several examples are given of possible ways in which this career education model can occur, with specific attention being given to a prototype environmental modification project at the Albuquerque Indian School in New Mexico.

Also, a K-12 curriculum model is suggested with examples from regular classroom activities that require little more than a teacher's alertness to a situation and his or her ability to be opportunistic in the use of these situations as career consciousness raising experiences.

The Philosophy

The model discussed in this paper is based on a philosophic framework of experimentalism wherein the school acts as a support system for applied learning experiences for its students. The school administration operates from a philosophy of trust and openness, giving its occupants a chance to participate in a democratic way in the determination of the physical, aesthetic, and psychological image of the school. The school mirrors or serves as a microcosm of democracy, where students are responsible for the consequences of their actions and share in group problem solving. The school also provides an open framework; in fact, it is obliged to help each student realize his or her full creative potential and to be aware of himself as a contributing and active agent in the environment of which s/he is a part.

It does not place the student in a passive "taking" position cared for by janitors, cafeteria help, and maintenance people. It sees the school as a dynamic reflection of the creative force and energies of its occupants. For the most part, American schools today, especially the high schools, represent the opposite. Ironically, they are administered as though they were prisons in a police state. There is a "*hands off*" policy in regard to the physical plant. Chain link fences surround the perimeter of the school. The community (especially children) must not enter after 4:00 p.m. Narcotics agents patrol hallways. Classroom doors are locked until attendance is taken. Policemen live on school campuses. In some cases vicious guard dogs stave off vandals. Congress has decided to spend 15 million dollars on better reporting systems for crime in the schools, while some schools plead for budgets to buy minimal art supplies. These practices promote among students a feeling of hostility, the urge to vandalize, and to be absent.

In the environmental design career education model discussed herein, objectives for the schools include the concept that man must live with and in harmony with his environment, realizing his limitations within that environment, having respect, not hostility, for it. This respect also includes a great reverence for life itself. The environment for which one must have respect includes the physical and psychological self (what one eats, thinks, feels determines what one becomes) plus the micro, macro, universal, natural, and built environment. It also assumes that each person has the responsibility to contribute his/her energy to the betterment of the environment of which s/he is a part.

The philosophy on which this environmental model of career education in the arts rests sees the school as a place where student, faculty, and community cooperate. The school buildings themselves are *not* a hands-off place built in one year, maintained for many years by janitors and maintenance and operations staff with few changes over time. The career education model explored in this article sees the school building and grounds as ever changing structures, designed, redesigned, modified, and maintained by students.

This philosophy also sees the school not as a passive space into which people, books, and furniture are placed, but as a support system for learning and as a learning tool in and of itself. The school is also surrounded by a community where many skilled artisans live or are retired. For years we have ignored this untapped resource of community helpers who could be working with children and students to transmit creative skills. Instead, we relegate such persons to lonely retirement or isolation with other retirees in villages in Florida or Arizona. Respect for elders, a value held dear by most Indian communities, is not a priority in American society. We and our children are the losers.

Arts Career Education Resources Existing in Most High Schools

Most high schools have an industrial arts complex, woodworking shops, drafting rooms, metal smithing equipment. They have arts rooms (graphics, ceramic, drawing, and painting) and dark rooms. They have a home economics department, and in some cases equipment for filmmaking and video taping. Some may have printing presses. Most have music departments. Some school systems employ architects, landscapers, carpenters, and maintenance people. All schools have cafeterias, but no one thinks of involving students in food preparation and perhaps turning unpalatable cafeteria fare into edible art. Curricula in most of these arts areas consist of isolated activities which rarely have anything to do with improving the school environment. The production of grandfather clocks in a high school woodworking shop seems somehow irrelevant in a place where there are no benches outside on which to sit.

It takes a lifetime to learn how to live and a very short time to learn how to earn a living. Our schools are failing in preparing students for either pursuit. It would seem that schools of the future could do both–teach children how to survive in a practical sense while more fully "educating" them for a qualitative life.

It would seem that by involving students in the redesign and maintenance of the school environment the following careers could be fostered:

Careers in the Arts When Applied to On-Site Environmental Design Education

1. WOODWORKER
   furniture maker
   furniture repairer
   relief sculptor
   drafter
2. GLASS ARTIST
   school window designer and repairer
   (stained glass)
3. ARCHITECTURAL DESIGNER
   classroom design
   hallway design
   display systems
   humanized personal spaces
   humanized group spaces
4. GRAPHIC DESIGNER
   drawing
   painting
   sign painting
   scale enlargement
5. LANDSCAPE DESIGNER
   ecological gardens
   weather stations
   ethnobotanical design
   outdoor seating areas
   community spaces
   sculpture gardens
   plumbing (underground sprinklers)
   sod laying
   wall building
   plastering
6. CRAFTS PERSON
   school display in:
   wood
   clay
   stone
   plastic
   metals

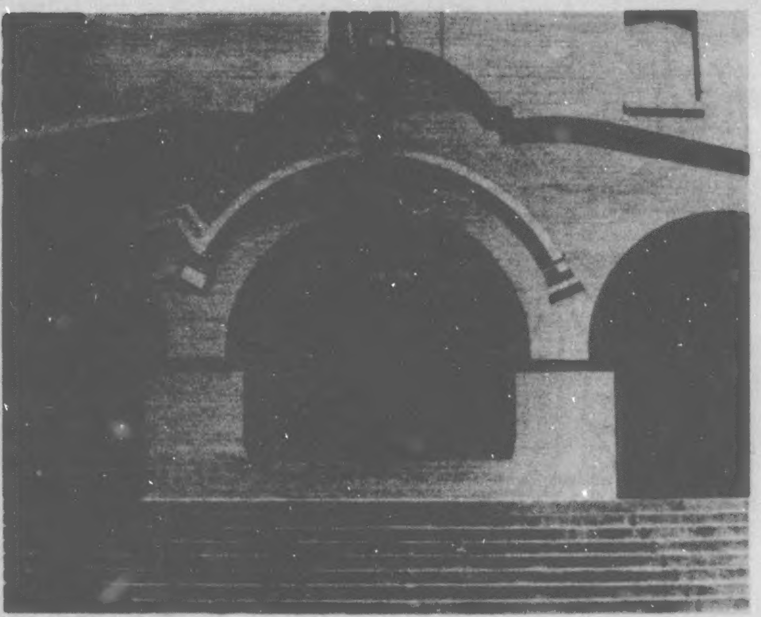
fiber
batik
banners

7. CERAMIC DESIGNER
pottery
relief sculpture for hallways, gardens
tile designer
8. PRINTER AND PHOTOGRAPHER
photoengraving
printing
composing
enlarging
slides for rear view screen projection in hallways on topics of cultural interest
9. SCHOOL MUSEOLOGIST
curator
preservationist
preparator
exhibit designer
archivist
historian
10. FILMMAKER
television documentation
composition
technical
11. THEATRICAL SET DESIGNER
Apply skills to classrooms for young children
12. MUSIC
Composition to be used in school activities moot synthesizers
13. HOME ECONOMICS
interior design
pillow making
draperies
banner making
fashion design
14. ART TEACHER by secondary students to younger elementary students. Since many elementary schools have minimal or no programs in the arts, secondary arts students might assist elementary teachers.

Following is an account of an Indian boarding school's attempt to enact a model of education which combines academic achievement and career education through environmental modification of the school grounds.

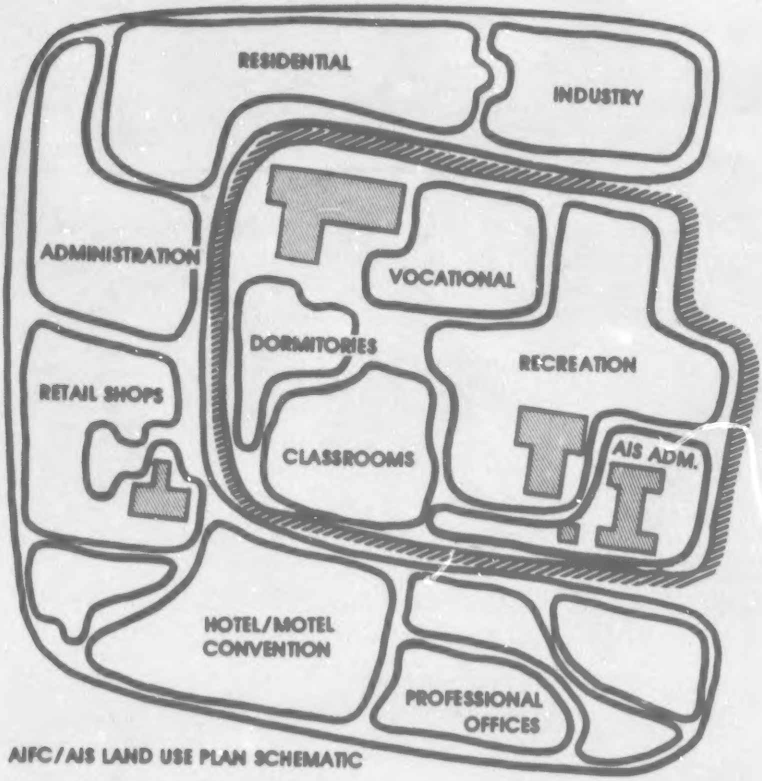
Albuquerque Indian School–A Native American Attempt at On-Site Career Education

In 1975 Congress passed Public Law 93-638, an Indian Self-Determination and Education Assistance Act. In that same year, the All Indian Pueblo Council assumed the administration of the Albuquerque Indian Junior and Senior High School from the Bureau of Indian Affairs. The school had been in



Graphic design by students, Albuquerque Indian School.

Student graphic arts and mural painting on the graffitti wall at Monte Vista School, Albuquerque, New Mexico.


RESIDENTIAL
INDUSTRY
ADMINISTRATION
VOCATIONAL
DORMITORIES
RECREATION
RETAIL SHOPS
CLASSROOMS
AIS ADM.
HOTEL/MOTEL
CONVENTION
PROFESSIONAL
OFFICES

AIFC/AIS LAND USE PLAN SCHEMATIC

Schema for residential/industrial/commercial complex surrounding school–adjacent area provides career education models for students.

operation since 1881 and had served five generations of Native American children. Most of the buildings of the campus were constructed in the late 1880's and early 1900's. During this period, the school had vigorous academic, athletic, cultural, and music programs, and the students demonstrated a spirit of pride in being associated with the school. However, by 1975, the facilities had become both physically deteriorated and unattractive. The students were no longer able to take pride in either the school or its program. Because of the new law (93-638) and the ensuing "take over" by the Pueblo council, the prospect of students, community, and staff to plan and revolutionize their educational setting was made possible. Perhaps the most exciting prospect was the democratic and participatory way in which students, staff, and community could work to revamp both the physical environment of the school and the curriculum and educational goals.

The Albuquerque Indian School is situated in metropolitan Albuquerque, New Mexico. Albuquerque, with a population of approximately 350,000, is the largest city in New Mexico and one of the fastest growing cities in the

Southwest. The school's location in North Central New Mexico makes it accessible to all nineteen New Mexico Pueblos as well as the Navajo, Apache, and Ute Tribes. Within the City of Albuquerque, Albuquerque Indian School is situated adjacent to both the administrative office of the All Indian Pueblo Council and the newly constructed Pueblo Cultural Center. It is also located near the main business area and in close proximity to an industrial development area.

The Albuquerque Indian School initiated a project which symbolizes the opposite of prevalent authoritarianism in most American high schools, in an innovative "environmental modification project."

The Albuquerque Indian School was able to begin architectural rehabilitation of old tired buildings. This project is probably unique in the United States. The project was begun by involving students in projects to use their energies, their creative self expression, their ability to make critical aesthetic judgements, their ability to organize projects, link creative projects to other subject matter disciplines and curricular goals.

This was not just an architectural project, rather a unique educational experience which *used* architecture to facilitate educational goals. Not only was the physical environment of the school upgraded, but students were involved in a viable rehabilitation project, connected and linked in a very untraditional way to the educational process. Furthermore, the ensuing environmental modification master plan for the school used community cultural determinants as the foundation for all school design, staff, and curriculum development projects.

Several designers, design educators, and a Pueblo architect-in-residence were hired to initiate the project. Before the project began, a preliminary meeting was held with designers, educators, students, staff, Pueblo parents, and leaders. This meeting set the direction for the project. Parents were asked what they could contribute to the upgrading of Albuquerque Indian School. Students were assessed as to what they wanted their campus to become. Staff were asked how environmental modification could relate to math, reading, home economics, woodworking, metal smithing, biology, art, and other subjects. After initial planning and some prototypical implementation during the summer months, the architect-in-residence became the pivotal staff person responsible for organizing various environmental modification projects, and around whom responsibility for curriculum interface centered. The dull buildings were painted by students with symbolic graphics. The woodworking shop was a beehive of activity producing in almost factory-like-fashion, new furniture for the dormitories. The metal shop was used to fabricate benches for the campus. One dormitory living room was transformed with adobe blocks into bancos (benches) seating areas, room dividers, personal space. Hanging plants and color were added. Dormitory halls and rooms were redecorated. A new environmental ambience began to evolve. Both informal and formal sessions were held with students to help them make aesthetic judgements about modification of their rooms. Redecoration and aesthetic decision making became a viable part of learning at a very high psychological level of valuing.

In addition, two abandoned dormitories were reclaimed. An old decrepit greenhouse was renovated and subsequently used by the science classes. The home economics department was responsible for recovering furniture and making curtains for dormitories. Landscape design was used as a source for outdoor environmental improvement. Students learned how to plumb and install an underground sprinkling system. They built walls and learned how to plaster. Parents donated a variety of trees from Pueblo forests. Students and staff learned a great deal about the ethnobotany of the high mesa and mountain areas of New Mexico. Parents came to the school, often from many miles aways, to help build the camp and picnic grounds. Students also renovated a very popular center, the canteen. They also restored a small unused building for a staff day care center and built micro-pueblo style play houses and an adobe walled playscape for children. The superintendent of the school, Joe Abeyta, tells us that he likes having young children on a young adult campus, because the teenagers suddenly realize they are models for younger children. "They seem more mature when they are around young children," he said.

In all cases, projects were tied to curricular goals for students–intellectual, affective, psychomotor, social, creative-aesthetic, and cultural. Another aspect of the project available to all secondary schools, but seldom utilized as such, was the optimal use of the school itself and its separate departments as a tool for career learning. In an applied and "hands on" approach to learning, students were exposed to plumbing, landscape design, gardening, graphic design, woodworking, metal smithing, sewing, and interior design, all within the confines of a practical problem being solved on their own campus.

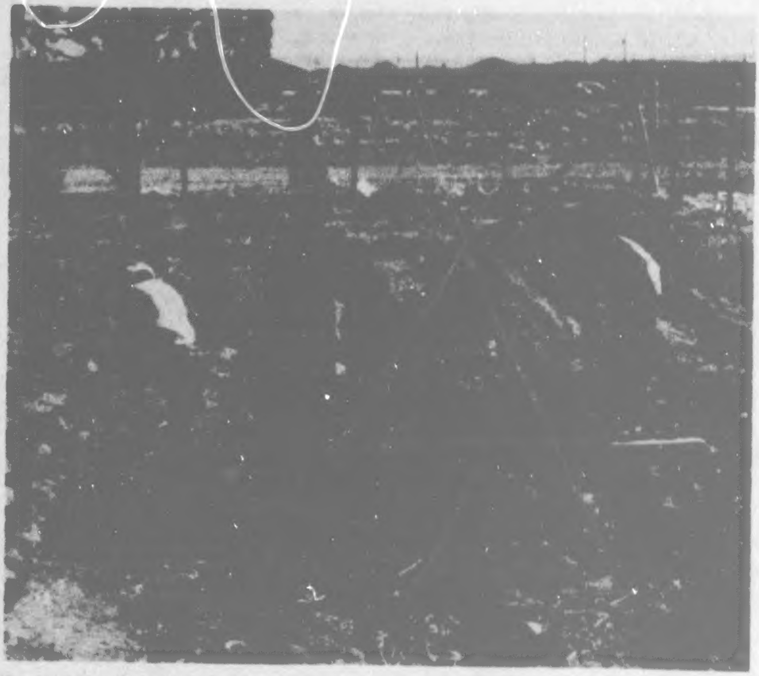
In many Native American languages, there is no word for "Art." Art is a way of life and permeates everything one does, thinks, and feels. In this way, the environmental modification project also reflected the Native American value system. The environmental modification project represented a "way of life" which was interdisciplinary and holistic in its approach to learning and use of the arts in many different ways. It also fostered and represented a democratic and participatory process, not found in most American high schools.

The outcomes of this project are still being evaluated. However, student decision making and self determination skills have reached an exciting peak. Student attitude and behavior toward older people who collaborated on projects and younger children who were in the day care center was a caring one. In a school where 200 students dropped out every year, the attrition decreased 100%. The vandalism has decreased 100%. There has also been a rapid increase in grade level and academic achievement of students, in some cases *up* five years in basic subjects and skills. It is too early to determine if future careers of students have been affected. The point is, however, they have been exposed to many options and have acquired some skills in the process.

The recent architect-in-the-schools program sponsored by the National Endowment for the Arts fosters such built environmental awareness and career education in the arts. So can the artists-in-the-schools. But the support for such programs is minimal.

The schools don't need another subject matter area called "career education." Teachers don't need another course to take. Massive federal funds for career education do *not* need to be spent. And there is no need

A student graphic artist working to improve the quality of the school built environment. These kinds of viable experiences could lead to a future career in the graphic arts.



Secondary students can build humane and aesthetic places like this for young children while learning about architecture, landscape architecture, masonry, aesthetic judgment making.

for new curricula in career education. What we do need (and already have) is a way to utilize resources already in the schools and to help teachers use resources in an opportunistic way for career education from kindergarten to 12th grade.

When a child is playing "dress up" in a kindergarten, the child might be on the way to a career in fashion design, if someone helped him get there. Why give that child old cast off clothes with which to play dress up? Maybe that child could begin to synthesize creative clotherie at age five, given some fabric or props of high aesthetic quality. Just as the kindergarten teachers all over the United States foster awareness of community helpers such as the policeman, fireman, and dog catcher, why couldn't teachers use the same techniques to help a child identify with possible life long pursuits as he paints (artist), composes music (musician), constructs with blocks (architect), builds in the sandbox (archaeologist, geologist, art historian). Teachers need to learn how to extend these experiences to the real world of work. They need to introduce students to real artists, architects, fashion designers, and so forth.

As in all curriculum development, anything can be taught to anyone at any stage of development. So it would seem career education can, if teachers make the connections to the real world for children. Career education is not something that starts in high school. As in all life experiences, it can be introduced very early and continue throughout life. Perhaps career education in the arts is only a matter of raised consciousness by the teachers, an attitude of trust and openness to resource utilization by administrators and an appetite whetting process for students. In any case, the models discussed portend a dynamic learning environment for the future where academic learning is combined with applied learning and where survival skill development become as noble as textbook learning.

PART 3

ARTIST AND PATRON: THE REWARDS AND FRUSTRATIONS OF CAREERS IN ART

Careers in art in our society certainly cannot be characterized by any singular description of the artist's life. Artists vary greatly not only in their creative approaches to the art-making task but also in the extent to which their efforts are accepted and rewarded. Some of the vital statistics associated with the employment of artists are presented in this section. The variability in the way artists are perceived by society is also discussed. These and other issues are dealt with by both artist and non artist.

Barron discusses the artist in American society from a psychological frame of reference. He dwells briefly upon occupations in art and those personality traits which can be associated with the "true" artist: complete honesty in relation to one's work and not being motivated by the quest for money or honors. Barron believes that one cannot claim to be an artist unless art is at the center of all one's actions. He lists characteristics associated with artists gathered from census and other data. The dichotomy between high enrollments in art programs within higher education and the much lower number of those actually employed in the arts is seen as a source of frustration to aspiring artists. Talented art subjects in Barron's ten-year follow-up study of professional school art students reflect this frustration in their disenchantment with the art world.

Barron's less than exhuberant view of career prospects in the arts is countered somewhat by Chagy in his discussion of the ever growing patronage for the arts provided by the corporate community. In Chagy's view, the corporation supports the arts in its own enlightened self interest; the arts are good for business. Today, there is a broad and expanding role for the artist-designer within the corporate world. The church and nobility, principal supporters for the arts prior to the industrial revolution, have been replaced by corporations as chief patrons for the arts. Chagy believes that by not limiting conceptions of art to the activities of studio artists, wherein the artist works on his own, art can assume an extremely important place in society, and art and artists can achieve the acceptance they deserve.

The optimistic, upbeat views of Chagy contrast with the sobering notions of Burgess. He points to the disturbing fact that artists are the least employed group in society while, at the same time, being among the best educated and most skilled. He believes that the lack of acceptance, inherent in the data he cites, is ingrained within the value system of the nation because of our Puritanical beginnings which assigned a limited role to art: functioning as a facilitator of morality. Today, the public may honor art works but not artist, and financial and legal helplessness seem to accompany the artist's high social mobility. These are among the ironies which Burgess identifies in relation to careers in art.

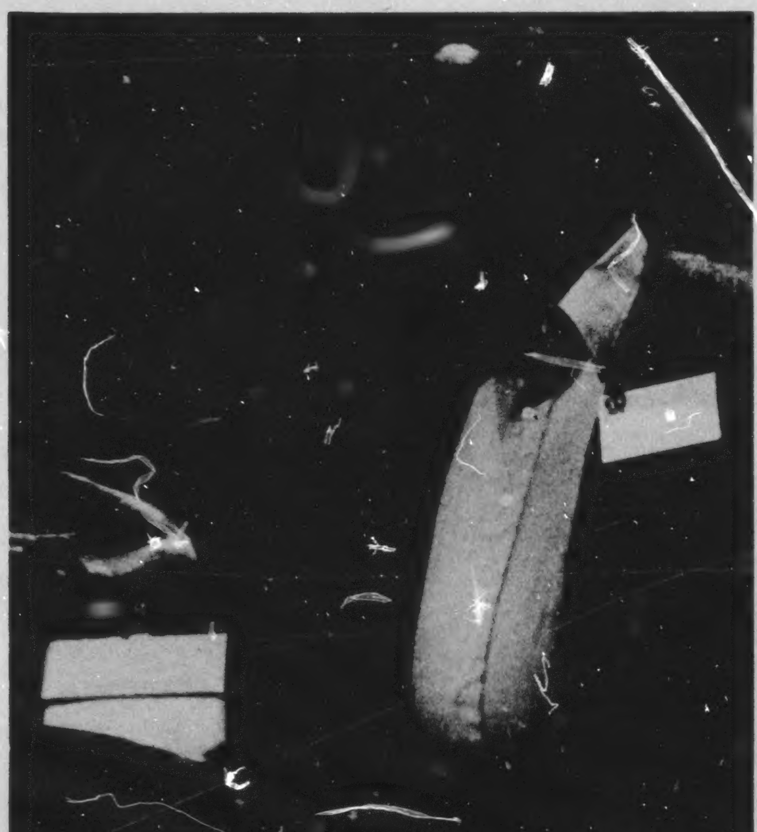
Another, much more positive view of the art career world is offered by Paul from his perspective as the art director of a magazine which fosters a morality very different from the Puritan work ethic. Paul describes his long association with *Playboy* and the artistic and creative opportunities offered a young artist-designer who works with an enterprise breaking new ground. He also discusses how he commissions works from artists and illustrators. He has attempted over the years to encourage noted painters to become more illustrative in their work and highly skilled commercial illustrators to be more painterly, thereby contributing to the improvement of the artistic qualities of *Playboy*. Paul would encourage those aspiring to careers in art to have some background in business oriented activities such as public speaking, business management, taxes, and writing.

Additional personal statements about their own art careers are provided by Maloof and Sonneman. The role of and the need for designer-craftsmen within a machine oriented, mass production world are discussed by Maloof. He advocates a return to the practice of building what one designs (conceiving, planning, and making) in collaboration with the patron–a practice which was prevalent before the advent of the industrial revolution. This form of involvement results in art works which provide great pleasure for one's client and a sense of total satisfaction for the designer-craftsman. Sonneman describes the forces contributing to her evolving into a fine arts photographer: formative childhood and educational experiences, influential teachers and artists, opportunities for learning and exhibiting, and sources for financial and psychic support. The bases for her innovative orientation can be readily inferred from reading her succinct review.

CHAPTER

The Artist in American Society

FRANK BARRON



It is not easy to define the terms "art" and "artist." Some will say that it is not even fruitful to try. Yet the *Dictionary of Occupational Titles* seems to me to handle the problem adequately and in a down-to-earth way. Its "Division 14" is called *Occupations in Art*, which it defines as "occupations concerned with integrating personal expression, knowledge of subject matter, and art concepts, techniques, and processes to develop ideas and create environments, products and art works which elicit an emotional or aesthetic response."

Some occupations include the teaching of art, the performance of art, the exhibition of art in museums, and the making of art. Many specific occupations in art are listed and defined in the *Dictionary*: commercial artists, designers and illustrators, art directors, colorists, cartoonists, fashion artists, graphic designers, illustrators, creative directors, interior designers, industrial designers, set designers, stained glass artists, fur, floral and package designers, photographers, painters, printmakers, sculptors, actors, directors, dramatic coaches, dancers, instrumental musicians, conductors, singers, arrangers, and so into every sort of refinement of occupation that one might conceive of as being concerned with art.

Such specifications are of course very important to public policy, and they serve as the basis for making a count of artists for the U.S. Census and the Bureau of Labor Statistics. But while they are of value to the census taker, they might not cause much excitement among artists and the lovers of art, who indeed have something else in mind. The term "art" has many meanings, and these meanings may change according to the context in which the word is used: in philosophy, in economics, in industry, in religion, in sociology and psychology, and even in art!

In one meaning of the term, art is a sacred calling. The artist is one who says "Yes" to the call, and whose life thereafter is to be judged in terms of whether he is worthy of that vocation. And of course, "many are called but few are chosen." One must pass the test. Being an artist is a matter of character as well as of interest and talent. Honesty, at whatever cost, is one of the traits of the artist in his art. (He may, of course, endorse, exhibit, or exercise a wide variety of moralities, amoralities, and immoralities in other matters; maybe.) But art is a creative act, and honesty is a structural requirement; one has no choice in the matter. Without honesty it is not art. And no price is too high; one's life is at stake in one's art.

The artist, in this high sense of the word, i.e., one who follows a sacred calling, is certainly into a deep business, in which money and honors may, or even must, be held in contempt as rewards. James Joyce has his hero in *Portrait of the Artist as a Young Man* (Stephen Daedelus, originally Stephen Hero, actually) say bitterly, "A merchant is one who buys cheap and sells dear." He himself, as he commits himself to art and leaves the land of his birth and his family behind him, says: "For I go forth to forge in the smithy of my soul the uncreated conscience of my race."

An artist in this sense of the term need not work in specific materials nor with particular tools or techniques. "He was an artist in his practice of medicine." Or, "She made science her art." In such phrases we recognize art as more general than any specific medium or means; it is nothing less than the creation of aesthetic meaning through form.

Conversely, one who paints, sculpts, acts, plays or composes music, dances, writes poetry or drama or fiction, may yet not be an artist. One may have talent in the arts without considering art a special calling whose meaning is central to one's life.

But both for the sake of public policy and for my own limited goals in this paper, we can accept–need, even–a more commonplace conception of the artist. The range of special occupations listed under "Artist" in the *Dictionary of Occupational Titles* seems to me to point us in the right direction. U.S. Census figures, based on that definition, tell us that there were approximately 800,000 artists in the labor force in the United States as of 1970.

The annual compounded growth rate of artists in the labor force in the succeeding five years was 5.7 percent. The unemployment rate for 1975 was 7.4 percent for the occupational group consisting of artists, writers, and entertainers, more than double that of all professional, technical, and kindred workers. Variations within the group were substantial, ranging from 4.3 percent unemployment among writers, through 5.4 percent for architects, 5.8 percent for painters and sculptors, 6.2 percent for photographers, 7.4 percent for designers, 7.9 percent for musicians and composers, to a whopping 35 percent for actors and a figure estimated to be higher though not specifically determined for dancers and singers.

These figures would seem to show most of the arts to be a reasonable though risky vocational choice, seeing aside for the moment the question of income. But the picture is not so rosy when one looks at it in terms of the Pass-Fail rate for admission to the labor force as an artist, i.e., being employed sufficiently in art to get coded by the Census-taker as an artist. Let us consider a few of the relevant statistics.

Each year in the United States approximately 200,000 students take courses in art in recognized institutions of higher education. The Carnegie Commission report, *The Rise of the Arts on the American Campus* (Morrison, 1975), presents statistics on the conferral of degrees and total enrollment in arts curricula in the United States. These authoritative statistics[1] show a consistent rise in degrees conferred in the late 1960's, but at annual percentage increments of about 20 percent as compared to the 5.7 percent increase in the labor force. The total for bachelor's degrees in the fine and applied arts in 1970 was approximately 36,000, master's degrees 7,800, and doctorates more than 700. Thus, nearly 45,000 men and women were newly qualified vocationally and seeking employment in the fine and applied arts alone in 1970. Nearly 5,000 students of architecture also completed their degree work in that year. Some 7,500 musicians similarly qualified, and some 13,000 students of dramatic arts. And 15,000 earned degrees in art education. In Fall 1969, some 27,000 students were working towards advanced degrees in the fine and applied arts in this country.

The N.C.E.S.'s projection for 1980-81 is that 98,650 students will earn their bachelor's or first professional degree in the fine arts; another 25,000 will earn the master's degree; and 2,660 the doctorate.[2]

If we total simply the graduates in fine arts, music, drama, and art education, we find that some 80,000 students had become potentially employable credentialed artists in the *Dictionary's* meaning of the term in 1970. This is of course a minimum estimate of those who would be coded as artists by the Census-taker. The problem requires a more detailed analysis than I can give it at this time, but one implication is crystal clear: a great many more students are being trained professionally in the arts than can find employment therein, in the present socioeconomic situation in the United States. The reported unemployment rate is a minimum estimate, and it reflects the fact that many students who have completed their art training do not enter the labor force in the arts at all.

By way of getting some impressions of individual artists and their life situations to give a little personal reality to these bare-bone statistics, I attempted a ten-year follow-up on fine arts students I had studied in 1968 in their first year of studio work at the San Francisco Art Institute (SFAI). These were talented student artists whose grade-point average in studio courses could be predicted quite well by psychological tests, and their level of motivation to become professional artists was quite high.

The SFAI furnished me with all the current addresses they had for the 167 students I had tested on admission. Ten years after matriculation the majority of these students had either left the Bay Area, did not have a telephone there, or had changed their name and could not be located. With the help of the alumni office and an occasional assist from a located former student who knew of another former student who had not been located by other means, we succeeded in getting together a list of 62 names and addresses from the combined entering classes of 1968 and 1969. A surprisingly high percentage of these 62 former students replied to a letter asking them to take part in a follow-up study by telephone and questionnaire. In all, 45 students agreed to take part. One-third of the sample was interviewed by telephone, and the rest were not interviewed but were sent questionnaires titled Career Survey in Art. Eventually, of these, a total of fourteen questionnaires were returned.

They may seem like very lean pickings, and perhaps the study is hardly worth reporting because of the unspecifiable sources of bias in the sample. Yet the results jibe well with other impressions I formed from my acquaintance with other young artists. I do think they reflect what happens to a lot of fine arts students who never get classified as artists for the U.S. Bureau of Labor Statistics. From these interviews and questionnaires the following general impressions emerged:

1. Almost all the former students were continuing to work at their art, and it continued to have a central meaning in their lives. However, *no one*, even the most successful professionally, *was coming even close to making a living solely as an artist.*

2. Most of the former students had some sort of employment, however; a few had steady jobs, but most would work either part-time or full-time occasionally and with frequent intermissions. Some of the occupations were: nurse; counselor; art therapist; commercial fisherman; cocktail waitress; assistant in a print shop; projectionist in a movie theatre; carpenter (better, a para-architectural entrepreneur); antique restorer; visual education specialist in a large corporation; truck driver; bartender; farmer (on parents' farm). Two were in graduate school in psychology; two were unemployed but looking for work; and one, a Vietnam veteran, was living on a disability pension following repeated hospitalizations for a psychosis which had been determined to be service-connected.

The paid occupations, however, as well as the welfare life, were generally secondary to what the respondents considered their true occupation, which is that of artist. At least one, perhaps two, of the respondents could be considered successful as artists, in the sense that they could place their work in galleries. These two were the only members of the group who reported earning more than $2,000 in 1977 from their art.

It should be added that many of these students were engaged in other creative activities as well. One had written a children's book; two were active in theatre; one had had her poetry published and in fact had helped staff a radio station on which she read her own work in a regular program format. One photographer had done a brief stint making pornographic movies.

Here is a sketch, based on interviews in 1978, of a student who seems to me to be particularly representative:

Ernest

I telephoned Ernest from Washington, D.C. A woman answered the phone. She called Ernest, and was heard to say, "I'll take it upstairs." One pictures a home with two telephones on different floors. Later Ernest remarks that he is soon going to be putting stained glass windows of his own creation into the house. He is not doing badly, it appears.

They are living in southern California, near the ocean. He makes "an excellent income" as a commercial fisherman. It is a very satisfying life for him, he says–"being on the ocean" is really important to him. But later he is to say that he feels he may "evolve out of fishing"–in fact, that he "*is* evolving out of fishing"–"I'm tired of killing fish"–"I'm too close to them now for that." But of his anticipations of the future, more later.

In 1967, Ernest was married to a woman "from a rich family" who helped "get him to the Art Institute," presumably by paying his tuition and helping in his support. Before that he had been "drifting" (still at age 30). Even then he had worked as a diver, as a commercial fisherman, and in construction work, all "off and on."

He tells us now that he had gone through "an emotional crisis" and that his marriage had broken up. This led to his "quitting art for a while." At that point he felt he was making a commercial success in art–"I could sell anything I did–I was doing big (large) things." But his emotional crisis led him to believe that he was "escaping into my art–so I quit." At this point in the interview, Ernest expressed strongly the idea that many artists overvalue their calling. He said, "I feel that everything in life has equal validity–what *you're* doing, what *I'm* doing, what the ditch-digger is doing. I don't put art above anything else." He added that "in the cloister of the art school the teachers are insecure, the students are insecure, and they try to bolster their ego by making art the most important thing in life."

Yet, as the interview progressed, it became apparent that Ernest still thinks of himself primarily as an artist, even though he is "out of the art world." He says, "I don't like the art world; it's pretty shallow; I really don't like galleries–they're run by supersalesmen, and if you're doing something they can sell they try to keep you doing it–they don't want you to evolve any more." It is clear that he feels he himself has "evolved" by leaving that world, and that he is still evolving. But, "I want to make *my life* an expression of art."

An important vehicle for his "out of the art world" art is a sort of personal journal he keeps. He has already filled thirty volumes–I've written thirty books, full-packed with my life. I've chronicized my life in these books–in words, in drawings, in watercolors. I share them with people. Anybody who wants to look at them, can." "I carry the books with me in my car, and on the boat when I take people fishing." "I can help people re-find their creativity by sharing my thoughts with them. A lot of it seems to come out of my unconscious–not dreams so much, I really don't dream that much, but I just let everything flow, I don't edit it, at least not much–I try not to edit it. I've acknowledged my life in these books." "Everyone who knows me knows that I paint and that I'm an artist."

The San Francisco Art Institute was "very important for me." "It was a new sort of school. I had nothing but trouble in school from kindergarten on; I had trouble when demands were put on me. If people would leave me alone to do things my own way I would get good grades. Usually I got good grades for papers I'd write but I'd fail on the tests. I had my own way of testing–I would put the teacher through a test. The ones I liked I'd do really good work for–the others, no."

The Art Institute was a relief from the pressure of academic demands. Ernest had already had six years of college without a degree when he went there. He had been majoring in history at a U.C. campus, but the "the same thing occurred–something in me resisted." "But when I got to the Art Institute there were no rules, basically–so that I removed the whole trip of grades–and as it turned out, I excelled there, I graduated with honors. A person should go there just for the experience–it's so loose; crazy things happened. I felt fulfilled. I felt like an artist when I came out."

This last sentence was uttered with intense feeling and in a subtly changed voice. At this point, I interjected the questions, "And now, if someone taking the census asked you your occupation, what would you tell him?" Ernest hesitated a bit and then said, "Now? Yeah, I consider myself an artist. That's what I am. Nothing I do is that regular. I fish about five months of the year, and I do construction work; I'm a journeyman plumber. But I consider myself an artist."

The disenchantment of Ernest with the "art world," meaning the selling of his art through galleries and the entering of it in exhibitions and competitions for criticism and evaluation, is a repeated theme in this group of Art Institute graduates. I think it represents a new development in the goals and the means of the vast majority of young artists in the United States. The dealer-critic combination was for many years the key to a career in the visual arts, beginning in Paris in the late nineteenth century when the Impressionists made their successful break with the French Academy. The Impressionists were consciously middle-class careerists, valuing the comfortable bourgeois way of life made possible by their associations with the galleries. (They were comfortable too with their own subjectivity, as their canvases for the most part show.)

But most young artists trained in schools such as S.F.A.I. (and, let me add, at the Santa Cruz campus of the University of California) are not prepared to accept those values. They can think of themselves as artists without doing any marketable art, and even in some cases without doing anything recognizable as art at all. Art to them is a way of seeing and a way of being, it it is kept untainted by not being priced.

I have no way of knowing just how general this attitude is among students of the arts nationwide. It would be interesting to obtain a national sample, perhaps through some such agency as the National Assessment of Educational Progress, which has plans to test young adults as well as the 9, 13, and 17-year-olds it is presently addressing. Simply as a social indicator, trend data in aesthetic values and their formation through art education could be very important in telling us what is happening in our national consciousness.

REFERENCES

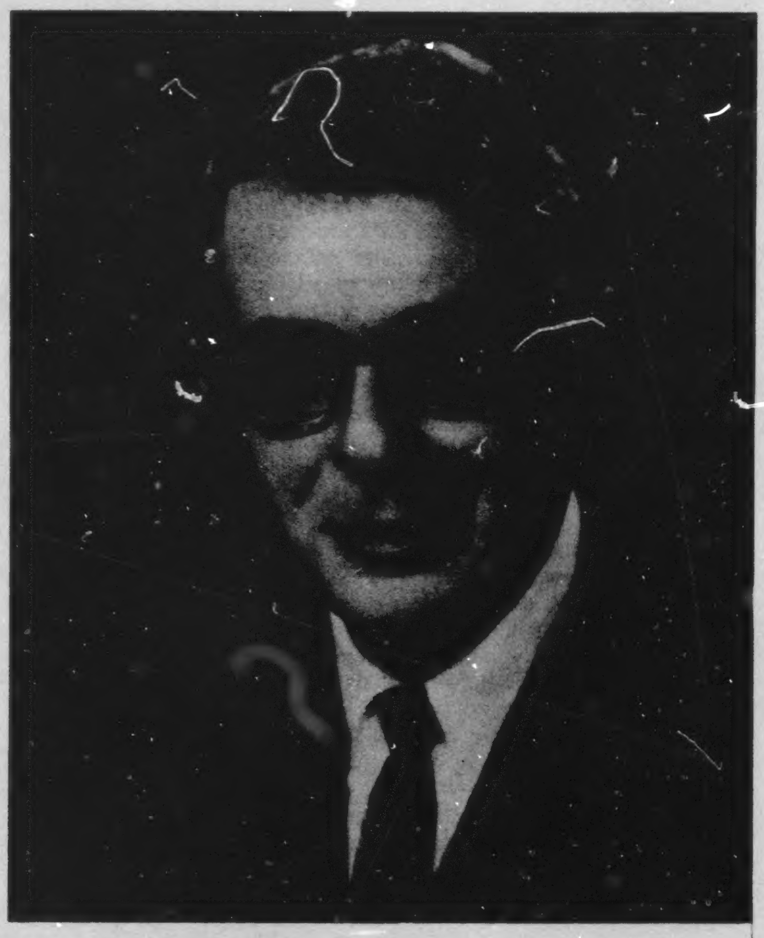
[1] National Center for Educational Statistics (N.C.E.S.): *Earned Degrees Conferred, 1967-68, 1968-69, 1969-70*, U.S. Office of Education, Washington, D.C., 1969, 1970, 1971.

[2] Morrison's source is Noah M. Meltz, Projections of University Graduations by Field of Study in Ontario, Canada and the United States, 1969-70 to 1980-81. Institute for Policy Analysis, University of Toronto, Toronto, August, 1971.

CHAPTER 2

The Corporate Patron

GIDEON CHAGY



In less than one generation we have witnessed an astonishing flowering of the visual and performing arts and a dramatic growth not only in audiences for the arts but also in the number of performances and exhibitions throughout the country.

Americans in every region and of every background place the arts high among the requirements of their daily lives. Artists take their place with leading athletes as popular heroes, and according to a recent survey Americans rank painters, sculptors, architects, and city planners on a par with bankers and businessmen in terms of respect for their professions. Although dance in the United States has only comparatively recently taken its place among art forms that command large audiences, American choreographers and dancers are regarded internationally as among the best in the world. The works of such 20th century artists as Jackson Pollack, Mark Rothko, Robert Motherwell, David Smith, Jasper Johns, Jack Levine, Ben Shahn, and Alexander Calder, to name a few, have won international acclaim. American symphony orchestras from cities that only a generation or two ago were regarded as provincial by Americans and Europeans alike now play to packed houses wherever they appear in this country and abroad. More than half of the United States public visited museums last year. The King Tut exhibition alone drew 870,000 visitors in New Orleans and 1.2 million in New York City. More than 16½ million saw highlights of the exhibition on television. Less than 30 years ago only a handful of the nation's cities could be described as cultural centers, providing access to the full range of the arts and humanities. Today such centers exist in almost every region of the nation. Intensive efforts are being made in cities of every size to develop talent and to attract gifted professionals as teachers and as cadres for evolving performing arts groups. The result has been a cultural revolution without parallel in American history, perhaps without precedent abroad. In one generation, the arts have moved from the periphery of our lives to where they belong (where, in fact, they always were before the industrial revolution)–at the heart of civilization, where they radiate meaning, quality, and pleasure to our private and shared experiences. The artist has emerged from the garret to which he retreated in the 19th century from a society that believed that salvation–personal and social–would come only from the perceptions of science and the works of technology. The artist is beginning again to reassert his traditional role as an interpreter and integrator of experience. Vernon Alden, former president of Ohio University, reminded us of this traditional role at a meeting of the Council of the Arts of the Massachusetts Institute of Technology. "Leonardo da Vinci," Alden said, "was a unique genius, but his myriad interests were typical of the period. Before the Industrial Revolution, the artist was . . . historian, inventor, builder of physical and metaphysical bridges and cities, designer of practical and fantastic systems, and intimate of kings and cardinals. Architecture and government, music and mathematics, poetry and politics were all synthesized into the consciousness of the times."[2] If artists are now entering the mainstream of our daily lives, if art has again come to extend its humanizing influence to all of us in whatever pursuit, it is not a result of need alone. Non-profit professional art schools, operas, symphony orchestras, dance companies, theaters, and museums cannot pay for themselves even when the need for them is undeniable. They have never been self-supporting. They exist, they flourish, because some people in all periods of history have had the good sense, the generosity, and the means to support them. In the past, patrons were princes of the church, members of the nobility, bankers, and wealthy merchants. In this country, most of the cultural capital that sustained us in the nineteenth and the first four decades of the twentieth century–the great musical institutions, libraries, museums of art and history–were gifts of immensely wealthy businessmen.

When the business and tax climate in this country inhibited the accumulation of great private fortunes, patronage underwent its own democratic revolution. Tens of thousands of individual Americans, the rich and the not-so-rich, businessmen and professionals, workers, and intellectuals provided their share of support to create new arts facilities and to make up the deficits of those in existence. Their support has never been enough to close the income gap that is inherent in the economics of arts organizations, and gradually it has come to be supplemented by grants from government, private foundations, and, especially, in the past six years, from business corporations. Support has been forthcoming and broadened as more and more Americans have come to understand–and it always comes to them as a shock–that each time they attend a symphony concert, a ballet performance, a theatre or opera, they are actually on "welfare;" quite literally they are being subsidized. Even when performances take place before capacity audiences, the box office receipts cannot cover operating costs. They would if the price of admission was high enough, but if it were that high, audiences for the arts would swiftly shrink to a small economic elite. Someone has to make up the difference, and that someone is the patron–private individual or government, business corporation or private foundation.

The corporate patron is the most recent on the American scene. While businessmen in their private capacities–men like Carnegie, Frick, Corcoran, Mellon, Higginson, the Rockefellers, and Guggenheim–have frequently been generous supporters of the arts, corporations were not, until after World War II, engaged in philanthropy on any significant scale. Since 1967, corporate support of the arts has grown from $22 million a year to $250 million–a sum more than twice that appropriated for the National Endowment for the Arts. When the Business Committee for the Arts was formed 12 years ago to help generate broad corporate support, there was considerable skepticism in the arts world about the strength of the Committee's commitment. Artists and observers of the cultural scene predicted that at the first signs of economic turbulence the arts would be among the first objects of corporate philanthropy to be cast adrift. There was a serious downturn in the economy in 1969-1970, yet business support of the arts went up sharply. There were ominous tremors in the economy in 1974-75 and serious dislocations in the ensuing years. Yet, again, they were not accompanied by any decrease in business support of the arts. Moreover, at the height of the 1974 recession, a nationwide survey of business support of the arts revealed that 81 percent of the corporate respondents said that they planned to increase or maintain their current levels of support to the arts in the future. This proved to be the case; there was no panic, no rush to reorder their philanthropic priorities at the expense of the arts.

If corporations have proved to be generous and reliable allies of the arts, it is because they have found them to be indispensable in maintaining the social and economic climate in which business can best prosper. The arts provide inexhaustible sources of the vitality and the creative insights that are essential elements in economic growth. And when other elements in the economy temporarily weaken, the arts are uniquely effective in sustaining morale and motivating efforts to work for recovery. It's useful to remember that during the Depression, when few Americans had money for anything but food, rent, and the minimally necessary clothing, so many Americans rejected the idea that the arts were expendable that the Federal Government was induced to protect the arts and make them available to the general public through massive patronage. This was one New Deal policy that met with little business opposition. Business had begun to see that it could no more do without the arts than human beings can do without oxygen. Business discovered that it couldn't afford the loss, through economic attrition, of the creative individuals on whom they depend to make their products and service appealing. There have been several periods in history when business was confronted with the possibility of serious contamination or depletion of the artistic resources on which it depended. For a time, especially during the halcyon days of the Industrial Revolution and the heyday of American expansionism, those who manufactured the objects of daily use were so obsessed by the economic potential of mass production that they almost totally neglected the element of design. Walter Dorwin Teague, a pioneering American philosopher of design, once wrote that while the industrial revolution had the eagerness and the vitality of youth, it also had "the clumsiness, the ineptness, the unintentional cruelty and the pains of a gigantic, lumbering, grimy immaturity... It received with uncritical acceptance the floods of crudely embryonic wares that poured from. . .factories to supply our needs ineptly, while they swamped our lives in ugliness."

Perhaps the first and most devastating aesthetic consequence of the industrial age was the alienation of the artist from the mainstream of daily life. When art, in the eyes of the manufacturer and the middle class, did not appear useful or profitable, the artist himself inevitably came to be regarded as marginal, odd, idiosyncratic. A sharp cleavage arose, too, between artist and artisan, between fine artist and commercial artists. The native habitat of the fine artist became the atelier, the gallery, and the museum, and his works were almost exclusively for the very affluent or the socially elite.

The division of function was, from many points of view, an aesthetic disaster, for it kept the most creative artists at a distance from the visual environment of day-to-day living. In the Renaissance, it was common for an artist to be architect, painter, sculptor, gold and silversmith, tapestry artist, muralist, designer of fountains, and sometimes writer and poet as well. An artist's workshop was actually a shop, and it was as much his business to make a golden chafing dish as to paint an altar piece or to design a chalice. When Leonardo da Vinci applied for a position to Lodovico Sforza, the ruler of Milan, he listed his skills in construction of bridges, war machines, big guns and light mortars, military catapults, conduits, the composition of buildings, public and private, sculpture in marble, bronze, or clay, and last, but not least, painting.

It is one of the more pleasant ironies of history that the recovery of good design after the Industrial Revolution came about in large part from the very manufacturers and businessmen who were the chief beneficiaries of the revolution in manufacturing technology. It was the businessman, not the outraged artist and the handcraftsman, who first tried and succeeded in reforming the ugly products of the machine. As early as 1750, manufacturers of Edinburgh, Dublin, and London, alarmed by the failure of their mass-produced and inexpensive products to compete with those of European handcraftsmen, investigated the problem and discovered their own designs were appalling. In the 1840's a commission examined 56,000 English designs and found not one hundred which showed the slightest signs of originality. The findings alarmed manufacturers who were aware that continental craftsmen might yet triumph over the machine in the market place. It was the business community, manufacturers, and merchants, who erected the pressure needed to bring about the establishment of schools of design and museums under private and government auspices. As a result, two decades later, English goods were selling strongly in foreign markets by virtue of good design as well as low price. Only several decades later did the Morris Craftsmen and the Ruskin Guild of Handicraft and the nation's artists begin their own campaign for beauty in the objects of everyday use.

In Germany, France, and Austria, businessmen played a similar role, leading national movements for art in industry, thus bringing about a marked improvement in popular taste that combined respect for the best in traditional expression and a notable receptivity to experimental forms.

In this country, too, the excesses of the Industrial Revolution played their part in blunting popular taste. In addition, the exuberant expansion westward and the problems of forging a new nation out of diverse backgrounds and interests left little energy or interest for the refinement of sensibilities.

Indigenous arts and crafts continued to be practiced during this period, and fine examples of the potter's art, furniture, ceramics, silver, pewter, textiles, and innumerable other objects of daily use managed to survive and helped prevent taste from being completely dominated by the crudities of early mass production. They provided a kind of subliminal education of the American eye which helped our own generation to reestablish the values of good design.

Nevertheless, there was a paucity, for most of the 19th century, of good design in architecture, in interior space and in the articles of everyday use. The disasterous showing of consumer articles at the great international exhibitions of the late 19th and early 20th centuries persuaded many American businessmen to resurrect national taste. They were impressed by the influence of the Prussian Board of Trade's Schools of Art and Crafts whose stated purpose was to select the best representatives of art, industry, crafts, and trades and to combine all efforts towards high quality in industrial work. The Bauhaus movement which followed a decade later and sped the design renaissance in Germany exerted an especially strong influence on American designers. R. H. Macy in New York and Marshall Field in Chicago pioneered in introducing Americans to the importance of the new alliance between manufacturing and the fine arts, and through their efforts, furniture designed by Oud, Van der Rohe, and Gropius began to appear in

American homes and offices. As in England and Europe, it was the scorned Babbits of business who were the first to express dissatisfaction with the crudities and garrishness of the designs of our products, homes, and buildings. Chicago architects, encouraged by business, introduced a new spirit into American architecture. A new wave of native designers emerged who quickly took their place alongside the best in Europe. Walter Teague, Raymond Loewy, Henry Dreyfuss, Russel Wright, Norman Bel Geddes, and Kem Weber were among the many talented designers who helped to revitalize and reshape popular taste and generated a public demand for better-designed products. Great corporations gave their designers great latitude and soon discovered that good taste invariably leads to a demand for better and launched the public on an unending spiral of rising aesthetic expectations. IBM's electric typewriter designed by Eliot Noyes, the designs of Charles Eames for America's post-war homes, Alexander Girard's abstract wallpaper designs for the Herman Miller Company, and Corning Pyrex wares designed under the leadership of John Ward...all these influenced the taste of millions of Americans. Design quickly became an integral factor in corporate philosophy and planning. Through design, an individual company strove to create a total impression of its character and products on the customer. The corporation made its statements through the appearance of its buildings, the tone of its reception rooms, the design of its products, the containers in which the products are presented, the design of its bill forms and advertising, and the efficiency of its work spaces and their appearance and comfort. Corporations found that it made little sense to believe that good design might matter in some cases but not in others. Dr. Frank Stanton, retired president of CBS and a founding member and past chairman of the Business Committee for the Arts, expressed the matter eloquently some years ago when he accepted the Michael Friedsam Medal of the Architectural League of New York:

> "We all spend our lives in a world of instruments and implements, ranging from buildings to books, from airplanes to appliances, from pianos to pencils. Ugliness, incongruity, distortion, disguise, disproportion–all these can so grate upon the mind and spirit that much of the point and service of the thing designed are lost or warped.
>
> "I have never felt it to be a matter of corporate altruism for a company to erect its buildings or print its publications or manufacture its products in accordance with high standards of design. The company merely acts in its own self-interest. More is derived of time and effort spent in congenial surroundings than in ugly ones. More attention is invited by the well-designed publication than by the haphazard one. More hospitality is extended by the purchaser, however utilitarian minded, to the beautiful object than to the ungainly one. Few communities are so lost that they do not welcome the attempt to better their appearance and resent the callousness that degrades it. And so the company that strives for quality in design, that respects the eye of those upon whom it is dependent–employees, stockholders, customers, the community–ultimately benefits most of all itself."[2]

Those who work in our great corporations cannot be unaffected by the visual experiences of their working hours. Invariable they become more venturesome in the designs of their homes; they see new possibilities in combinations of colors and in the arrangements of space.

Not the least of the consequences of this flowering of design is the return to influence of the idea of the responsibility of the artist for helping to convey a sense of totality in man by extending his influence over a broad range of visual matters that had for a long time been divided among specialists. It is significant that Atlantic Richfield gave the renowned Herbert Bayer, once acting head of the Bauhaus, free reign over all visual matters in which the company is involved. ARCO's new building in Los Angeles reflects his total vision. As a consultant, he looked over the shoulder of the architect and of the interior designers, made his own designs for the carpeting and the elevator lobbies, selected the paintings and prints, and contributed his own tapestries. Bayer himself is an architect, painter, sculptor, tapestry artist, designer, calligrapher, inventor of innumerable typefaces used around the world, poet, writer, and lithographer. If there are not many Bayers, there are certainly among contemporary designers in every part of the country, men and women who have a thorough knowledge of all that the visual arts can contribute and are capable of applying them in a way that creates a total integrated work of art.

If corporations see the arts, and especially the visual arts, as indispensable to their own survival and growth–and acknowledgement of this reliance is now widespread in the business world–it would alone warrant the confident assertion that the corporate patron will continue to be generous and predictable in its support. But there are even broader reasons for business involvement in the arts. Arts activity has a direct measurable impact on the local economy. For example, the Minneapolis Chamber of Commerce studied the impact of the Guthrie Theater on Minneapolis-St. Paul and found that it played to a total audience of 350,000 persons in its main stage program alone and reached many more through its out-of-the-city and out-of-state tours. The Theater has a total budget of $2¼ million, including an annual payroll of $1⅓ million, but directly and indirectly it generates $13 million a year for the twin-cities economy, and contributes $80,000 in state and $350,000 in federal taxes.

The King Tut exhibition, supported by Exxon, is another striking demonstration of the extent to which the arts create business not just for the arts, but for business itself. The exhibition first opened to record crowds in Washington, D.C., maintained its momentum in Chicago, and then traveled to New Orleans where a total of 870,595 visitors viewed it. 613,000 or seventy percent came from out of town. Each out-of-town visitor spent an average of $62 per day for food and beverages, lodging, retail merchandise, entertainment, and ground transportation. The average length of stay for individual visitors was 2.42 days giving a total expenditure of $150.50 per person. 72,724 who came were members of tours, and these people spent an average of 1.42 days for a total of $105.76 during their visit. Adding individual and group expenditures together gave a grand total of $89,028,071 expended in New Orleans parish by out-of-town visitors to the exhibition. In brief, King Tut was strikingly good business for business in New Orleans.

Business also supports the arts because the arts provide inexhaustible sources of the vitality and creative insights that are essential elements in any society that wishes to be both affluent and humane. The arts are essential if the competitive drive and the sense of community are to be kept in balance. Without a widely shared sense of community there would be little to restrain the logic and dynamics of competition from leading to a system of exploitation of people and natural resources that would destroy democratic society and, with it, the present business system itself. Our society is affluent, in large part, because it has been humane and because expression has been free and valued. The arts, perhaps more than any other forms of expression, provide us with insight into the human condition and surcease from its tensions; they join us to others in celebrating the rites of passage; they broaden and deepen the range of our sensibilities and make it possible for people to relate in mutual understanding, love, and compassion. Enlightened businessmen know that this creates the indispensable condition for the only kind of society in which business can flourish.

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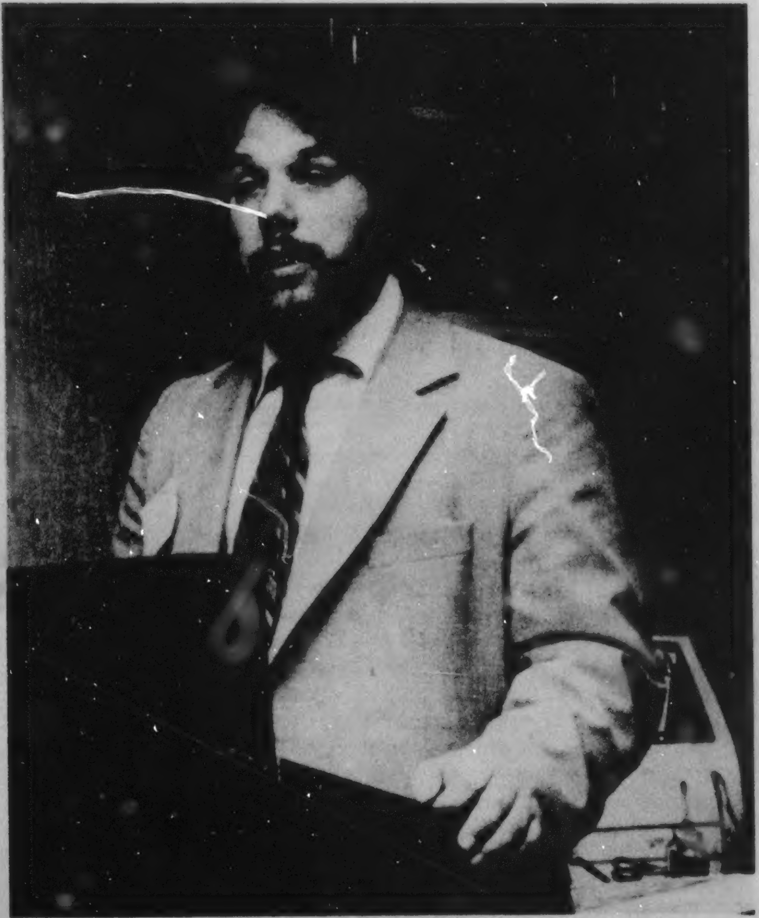
CHAPTER 3

Careers in Art: The Ironic Parado

LOWRY BURGESS



My point of view will be confined to the territory inside art–the arts of painting, sculpture, environmental art, and to some extent poetry and music composition. Many others can talk more knowledgeably about the growing arts industry. Therefore, I will comment only on what I know from direct experience or from the experience of my friends in these fields.

One comment on the word "career" before I begin. It is unfortunate that in contemporary jargon the word career has come to be a linguistic coverup of the simple words "job" and "work". This word-rape is social usury. It manipulates people with misappropriated words. At best the word "career" now means the business of earning money–a camouflage for many, many unrewarding and meaningless jobs. In this contemporary particular use (that of earning money) there is little evidence that I have seen to suggest that there are careers *in* art. It would be false to say otherwise.*

I'd like to start with the present socio-economic situation of the artist and then look beneath it to try to understand some of the dynamics that uphold such an economic and social situation for art and the artist.

This demographic information compiled from 2,000 artists residing in Massachusetts reveals the social and economic isolation of the artists. We see in the report of the Massachusetts Arts and Humanities Foundation that the median income for artists in 1976 was $6,250. This figure is not income from art alone, but represents total income! 12% of all artists were unemployed. Most artists had occupations other than their work as artists and 72 percent of the artists had at least one other job. Almost all this group of artists earned less than $1,000 annually from their art. We see in this material that art can at best be minimal means of financial support for the vast majority of artists. Unemployment, teaching, and other jobs account for practically 100% of the financial resources of the artistic population in Massachusetts. Artists are the best educated (the median number of years of education of artists is 17), the most skilled, least employed group in the entire social fabric. I am sure that if similar statistics were available from other states, this picture would be no less bleak and perhaps with a few exceptions even worse.

There are both practical and ideological problems in the circumstances where I have seen money going to artists for art, i.e. grants and commissions. There are ever four basic problems:

The first problem can be stated as: To those who already have it even more shall be given.

The second problem is the absolute primacy of the past object over the creative potential. How can gifted artists get chances? How can creative artists not be trapped by the nature of previous works?

The third problem is that even those supposedly committed to fostering the arts and the artist, do not hesitate to exploit the willingness of the artist to do art work for the sake of doing it.

And the fourth problem is the fact that grants have always been meager compared to a minimum yearly wage. Most grant amounts were set almost a decade ago and have changed slightly since. Grants, therefore, functionally become significant professional recognitions more than any real and meaningful financial support.

These basic problems do not begin to deal with the seemingly more practical and procedural problems of the artist: The artist is brought into any situation last, expected to salvage disastrous architecture, horrid planning and bandage social and moral disasters as well as educational monstrosities, faced with endless delays and lack of budget. All this after those who have created these small to large holocausts have left the financial feasts bloated with profit. The attitudinal, legal, and procedural specifics are no less demeaning. Most power and money flow through channels the artist is generally untrained to understand, let alone manipulate. Worse still, managerial positions in the arts too often fall to poorly trained, inexperienced generally socially mobile status seekers with little real care for the arts or artists other than an easy ride to elite social relationships. The few caring people in arts management get worn out and completely exhausted by being between the artist and the society, continually existing in the artistic paradox.

To this severe economic and attitudinal picture of the artist in American society, we must add a further confusion incurred by the international economic instability, coupled with the nature of emerging world problems. To what extent will both the emotional and economic resonance of the art world as we know it be altered by international economic conditions? What will be the effects of the influence and awareness of spreading ecological and social depredations caused by the complete inversion of hollow economic values over life-giving and preserving economies?

To use an anthropological analogy: the art world is a vast early primitive hunting and gathering society seeking continually the large roaming game. We feed temporarily on what local and less highly prized plant life may sustain the hunter until the next big kill. To continue this analogy: although we have seen in small glimpses the outlines of a potential agrarian revolution, we have simply cast away the seeds and the knowledge. The old ways are cut too deep. Perhaps the potential for small changes is present, but this method of change requires extended security and sureness of purpose. Neither security nor sureness of purpose seems available at this moment in the art world or its surrounding society. The only real and continual logical ally of the arts is education. And education is beset by frantic politicians following the social herd's misguided values.

All that I have said about the individual artist is even more true of the artist group. Even the simple next stage of organization of artists into small groups which would seem so logical appears to be a major conceptual, philosophical, and economic stumbling block. Although not everyone is baffled by the complexity of mutuality required by the production of a film, the art world with all its financial and publicity machinery falls flat on its face before the problem and understanding of the meaning of collaborative or socially complex art works and artistic situations. The only thing more misunderstood than the artist is the artistic group.

It need hardly be said that the artist as an identifiable, trained and recognized individual or group has no chance of real economic survival–and that when the successful moment does occur, it is too short, and too often, too late. Artists support themselves financially with other related jobs or often completely unrelated work, or else they have private incomes. Private income is significant in allowing freedom of time and place and social independence, all of which are extremely important factors in the potentiality for success. I do not see even the slightest change in this pattern even now or in the near future.

To begin to explain and perhaps understand the economic problems of the artist, we have to go to the deeply pervasive predispositions, cut into the rock depths of American culture. Just as it is unlikely for a deeply cut river to change its course without a cataclysm, so it is unlikely to radically or suddenly change spiritual and physical paths of our culture without violent upheaval. A nation embodies its history. Each of us, as artists, encounters in our action the buried layers of this vast embodied value system. These values are seen in the practically and socially unconscious energy framing that system of social expression we call *the economy*. We have the dangerous habit of thinking that the economy is objective, exterior and inhuman; when truly it is expressive of deeply held values. When we look at the economic position of the artist, we are looking at a problem much deeper than anyone would like to admit. Beneath the surface of the economic position of the artist lurks powerful predispositions. The first lurking value system we should look at is the American artistic tradition itself.

The earliest fundamental motifs are locked in the history of the nation itself and are best articulated in Neil Harris's "The Artist in American Society." He says:

> "American artists began their work in a condition of prevailing cultural scarcity, and community interest or support was not assumed to be either inevitable or beneficient.
>
> The enjoyment, production and consumption of art was tinged with guilt for Americans, not because it was wasteful, but because it was dangerous and irrelevant. Why would a society which began with perfection require improvement? Improvement, to be sure, summed up the purpose of art. But who was to improve whom, and why? Art, like government, was a badge of shame. Its consumption an outlet for superfluous wealth, its expression an opening for undisciplined energies, its enjoyment a relief for unsatisfied cravings.
>
> In the early nineteenth century, art had no natural defenders in America, no establishment of professionals and connoisseurs to guide its youthful destiny. The profession itself was weak and undermanned; its members had to sell their paintings, and then justify their act as such. Instruction rather than entertainment became their purpose.
>
> Artistic instruction had to be of the right kind. Conceptual abstraction in sculpture or the neutrality of landscape in painting provided the only refuge for the dissenting yet dependent creator."
>
> By harnessing art's abstractions to conservative social goals, by invoking the power of institutions, publicists sought to press the artist into the service of their moralistic ideals.
>
> In return for their aid and comfort, supporters of the artistic enterprise expected disciplined respectability, commitment to their own life goals and adherence to the national ethic. Artists moved with unconscious ease to second the opinions of their patron friends."
>
> Art was a contrivance which required the interposition of the intellect between man and object. Purchaser therefore demanded the most obvious indications of skill and imagination. As the century progressed, furniture, architecture and painting developed finer detail, larger scale and higher cost. In the process, purposes and objectives were buried beneath the efforts to increase the nation's cultural achievements, and the joy of production mingled with the status concerns of American academicians".

This great anxiety and ambiguity about art and the artist in

Judeo–Christian, Classical and particularly the Puritan contexts in America can be clearly felt and articulated as early as St. Augustine. In these contexts the only necessary purpose of art in our early tradition is at best educative and moralistic, despite what was said by the great philosophical minds of the 18th and 19th centuries.

All the motifs that Neil Harris enunciates are present to us in contemporary artistic situations. We have very few additional and probably in the most part temporary experiments in the attempts to legitimize the art and the artist in American society. A few 20th century examples are the WPA, the phenomena of the New York market and patronage systems, and most lately the entry of federal and state governments into art patronage. These could be looked upon as temporary aberrations that serve specific political and economic expediencies rather than any real effort to seek to clear the springs of our aesthetic life, or to set any long term or thorough going efforts to bring about an art and society which we can only, in bright flashes, perceive now.

Against this pressure for legitimization and integration is the second major motif: This counter motif is the crippling of the artist through every social and economic means at the disposal of the general society. The artist is a cursed, Promethian figure, and this archetype is pervasive, powerful, and ancient. It forces the creative mind into an artificial isolation in which it produces the redeeming object so valued by the society itself. Isolated at the edge of the classroom or school, the family or the city, even the nation itself, the artist formulates the ultimate gift, the culture's most condensed meaning object, the work of art. The culture proceeds to enshrine and worship this objectified work, while continuing the oppressive cycle for the living incidence of that meaning, the artist. It is only at the approach of the artist's death that on some few occasions this relentless expulsion abates. It would appear that this is so in the most recent examples solely for the purposes of the art market.

This great vibration between attraction toward and repulsion from the artist, gives the artist everything and nothing: It gives extraordinary social mobility and the highest social status, and at the same time financial and legal helplessness. It exposes us to the paradoxical artist's existence, a situation of ironic paradox.

What *has changed* is the deeply pervasive toleration for art in the general public. There is an almost alarming eagerness on the part of a vast number of people to be involved with art and the artist. It is one of the most interesting and perplexing social transformations I have observed. The great problem is that we have no reasonably efficient means to translate this willingness into structures of support, mainly because past contracted attitudes form existing political and bureaucratic ideas and policies. Those policies shape funding attitudes which in turn tend to erroneously shape the pattern of art activity. As long as we have politics and policies of reaction, we can never have responsive cultural resources. Funding does not listen to art. The divorce between the public and art seems inevitable.

There are two images and a problem which congeal the predicament of the American artists into sharp forms: One is a photo, the other a letter. The first is the last photo of Thomas Eakins. This photo is the most extraordinary image of bitterness, isolation, and contempt. It constantly reoccurs in my mind. The second is a letter from Samuel F. B. Morse to James Fenimore Cooper which reads:

> "SAMUEL F.B. MORSE: LETTER TO JAMES FENIMORE COOPER, 1849
>
> Alas! My dear sir, the very name of "pictures" produces a sadness of heart I cannot describe. Painting has been a smiling mistress to many, but she has been a cruel jilt to me. I did not abandon her, she abandoned me. I have taken scarcely any interest in painting for many years. Will you believe it? When last in Paris, in 1845, I did not go into the Louvre, nor did I visit a single picture gallery.
>
> I sometimes indulge a vague dream that I may paint again. It is rather the memory of past pleasures, when hope was enticing me onward only to deceive me at last. Except some family portraits, valuable to me from their likenesses only, I could wish that every picture I ever painted was destroyed. I have no wish to be remembered as a painter, for I never was a painter. My ideal of that profession was, perhaps, too exalted–I may say is too exalted. I leave it to others more worthy to fill the niches of art".

These two documents along with a long litany of suicides, whether willful or unconscious, of the nation's greatest artists completes the triptych of the situation of the artist I want to place before you.

The central panel is an historic allegory of the unnecessity of art. The left panel is the archetypal, social, and economic expulsion and repression of the artist. The right panel is individual existential artistic despair in the paradox of the "new world."

But there *is* life in art. There is a way, a career in the simple old meaning of that word. There is a profound answer locked within the undefinable way of art. Perhaps it is because art looks upon the worlds with another set of meanings and purposes belonging to itself but radiating on all around it; because it looks out at that world with a freedom, a freedom of simultaneous forgiveness and anger.

Coming from this is an economy of expressiveness and intuition, an economy of means which the artist embodies. It is this expressive economy that our repressive money economy tries to translate into its own terms of objective value which can then be hoarded rather than seeking a life value to be shared. Everything is turned upsidedown.

Speaking in a simple metaphor: Each of us is given a part of a perfect reality, an Eden, to form. Each is distinct, and necessary for our vision of the total. Each part that is lost or wasted will never be seen. It is not retrievable, and the tragedy is that this garden is only partially seen.

The issue of art and the artist in society is the issue of the human and the humane in all of us. Every potential that is not realized, every piece of that garden that is not formed feeds the energy that confines us.

The economic position of the artist reveals the position of the artist in all of us. The future of the artist is exactly the future of that which is most individually human and creative within each of us.

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[3] John W. McCoubrey, *American Art 1700-1960*, Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1965, pp. 56-57.

CHAPTER 4

The Artist in the Mass Media, Commercial World

ARTHUR PAUL

My interest in the visual arts began as a boy watching my brother Norman, 13 years my senior, draw and sculpt at home. His joy in art was evident to me as a child. On weekends he would describe the fine points of Michelangelo and George Innis as we walked through the halls of the Art Institute of Chicago. At the age of eight, I began drawing. I did oil portraits and landscape at 15, and was encouraged through scholarships and the tutoring of my brother to attempt a career in the arts. I became interested in design in 1946 after enrolling in Chicago's Institute of Design. The Institute of Design offered an alternative to easel painting by exploring other ways of seeing and using materials.

During my four years at the I.D., I started freelancing illustration, which caused some concern with the teaching staff there but helped give the outside practical experience I needed. So it was an easy transition in 1950, after leaving school, to pursue free-lance illustration and design on a fulltime basis. My accounts varied from illustrating children's books for Scott Foresman to designing *What's New* for Abbott Laboratories, a pharmaceutical house. Back then I never dreamed I'd be an art director, but I've learned since that art directors are born through frustration and idealism–frustration because too many good images and ideas die if you're not the person in control; idealism because your own sense of quality and standards are often jeopardized if you're not in a position to fight for them.

While free-lancing, I was experiencing some frustration in selling my more "arty" illustrations. So when Hugh Hefner asked me to art direct his new magazine and offered me as much autonomy as was possible, I accepted.

The early years of *Playboy* were especially exhilarating. With only Hefner and myself on the staff, we literally did everything relating to magazine production. Many hours were spent talking about magazine editing and magazine design. We were the personification of an editor/art–director team, and I loved the simplicity of it.

I designed the rabbit symbol for the first issue. It was designed to symbolize the entertainment side of the magazine (the rabbit being the playboy of the animal world) and to remind our readers that we were not taking ourselves too seriously. Its initial use was as a friendly "period" to end each feature in the magazine and was no more than ¼" in size. Because of its simple shape, the symbol was easily adopted to covers and eventually placed on all corporate material.

I free-lanced the first two issues of *Playboy* from my studio before becoming a fulltime employee. After four issues, I began to believe that the magazine would become successful. Those early issues were an outline for my own self-indulgence in graphic design, tempered – or hampered – by the constant demand to explain my moves to Hefner and the fierce time limitation imposed by my other free-lance work. My philosophy at that time was to try to put into print notions on magazine design and illustration that I had felt for some time. Admittedly, the graphic expression then was crude and unique. I look at the first year of publication, as an artist might an early sketchbook, feeling the work formative and promising better things to come.

It was fortunate that I had never before art directed a magazine. This fact helped go directly to the problems of producing a package that would express my personal sense of order, uninhibited by statistical signposts and probably contrary to the recommendations of the then current research techniques. I feel that the absence of inhibition at the start has been significant in *Playboy's* success. Although I have more experience behind me now, I still try to keep my creative thinking free from the inhibitions of my past failures and successes.

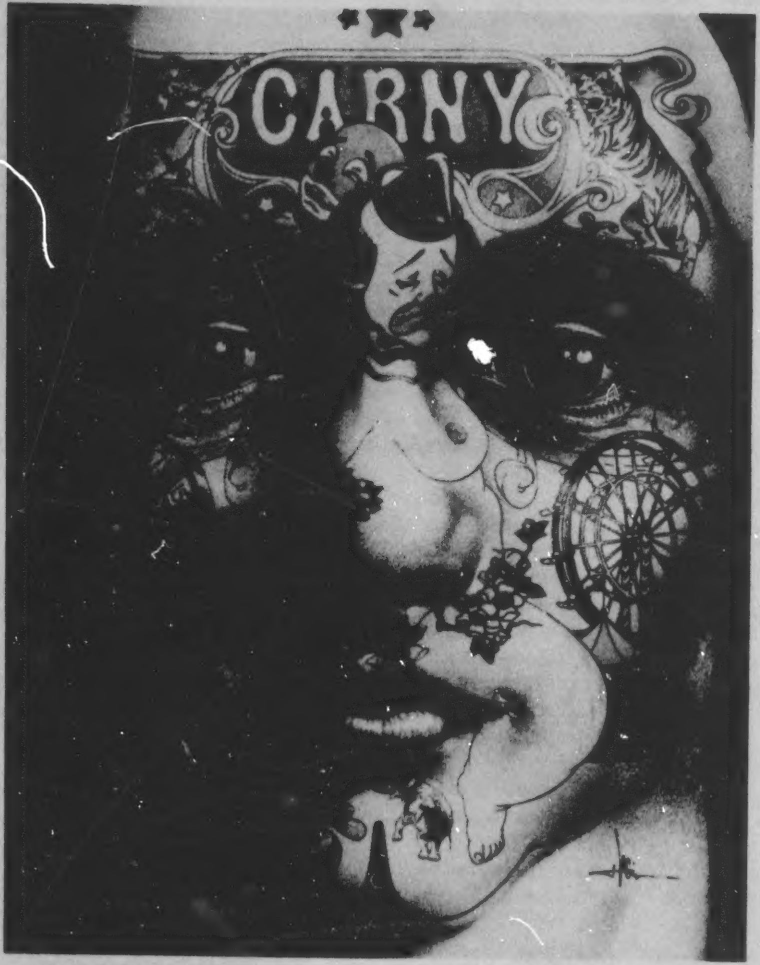
I try to keep in mind, too, that mass communication does not mean production-line communication. For example, it is not unlikely–and, indeed, it has happened already to an uncomfortable degree–that some magazine publishers desiring to overhaul their books should look to the *Playboy* story for the answer to their graphic problems. So they bring out layout and copy "à la *Playboy*" in an effort to bolster their lagging sales. And, of course, they are taking a big chance, because while the public wants something that has the feeling of the times, it doesn't want "timely sameness" for its own sake.

In the early issues, we had financial limitation and, to my way of thinking, that, too, was contributory to *Playboy's* success. A limited amount of money to work with, and I mean limited, forced us to state clearly and directly what the publication's graphics were about, with no frills or distracting opulence.

The spending of money on graphics can't cover up a lack of editorial direction. Most new magazines are over stuffed and understated in their first issues, often confusing the reader instead of presenting a clear point of view. Although simplicity serves the reader best in an embryonic magazine, many publishers, it seems, tend to gold-plate every page of a first issue in order to dazzle the reader, or, more exactly, the advertiser.

I believe *Playboy's* Chicago location was also a factor in its graphic success. Having been reared and schooled in Chicago, I had, through my art school acquaintances, a ready pool of untapped talent from this area. New York seemed many thousands of dollars away in the early days of the magazine. I consoled myself for my tiny budget with the observation that New York illustrators had appeared in perhaps four or five national magazines in the same month, not to mention possible advertisements run concurrently, and that this made the New York publications seem less distinctive. Names *per se* in illustration have never affected my choice. In fact, I would sometimes feel there could be a degree of intimidation by the more popular names in commercial art. Today I am as likely to use young talent as eagerly as I do an artist who has been on the scene for many years.

As art director for a new magazine, I found myself with the best possible opportunity to try my ideas about merging illustration and fine art in a commercial venture. But perhaps the route I've taken in the buying of illustration for *Playboy* was predetermined back in 1939. I painted murals for my high school auditorium and gymnasium then and had visions of Michelangelo and me on a common scaffold. At that time, too, I was drawing for my high school newspaper, envisioning a comfortable life as an illustrator. My feeling then was that fine artists like Michelangelo were in history books but that commercial illustrators like Norman Rockwell were alive and well in *The Saturday Evening Post*. If I had my way, I would have put the two together under the enduring title "art." I never did like the way art schools refused to place the so-called "high" and "low" art under the same roof. It annoyed me to think that illustrative art was considered a lesser form of expression



Carny. Kunio Hagio. September 1976. Watercolor because it was paid for by a publisher instead of the Church of Rome.

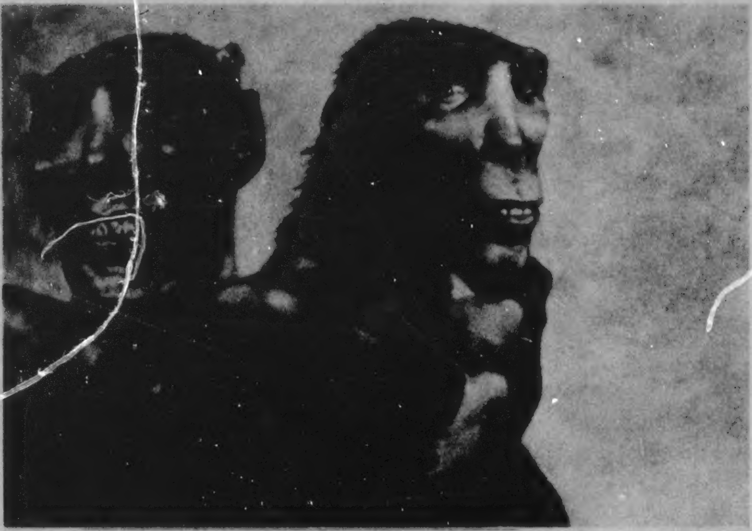
As a student, I felt that not enough magazines attempted to use fine artists as illustrators. The few that did were mostly small-circulation publications devoted to the arts in one special way or another. Most illustrations in the major magazines looked as if one mind with many hands had solved everyone's problems. Illustrations in the Forties and Fifties were formula-ridden and mostly uneventful. From what I could gather, most editors and art directors seemed compulsively tied into a common denominator in the art they bought. It was largely saccharine depictions of romance and adventure with lengthy captions to describe what you could readily see. This is not to say that there were not great and near-great illustrators working at that time. There were, indeed, but as with all commercial enterprise, the good illustrators were overworked and imitated to death.

My being a painter as well as an illustrator has been fortunate in that it has given me a rapport with both painters and illustrators. What excited me in my own painting helped develop my desire for more exciting illustrations. Thus, my commissioning painters to illustrate and encourage illustrators to be painterly has been a logical extension of my own experience. Fine artists are uniquely personal in how they relate to a problem and communicate with outstanding force. By creating an illustration capable of standing on its own as art that at the same time fulfills its commercial function, the fine artist is following the tradition of the old masters who were commissioned to apply their talents to specific wall sizes and themes.

Recently a so-called "new realism" has emerged in the galleries to bring the commercial illustrator and photographer even closer to the fine artist. Just as popular interest in surrealism brought on a flood of surrealist illustrations and the advent of pop and comic art ushered in a resurgence of comic-book images, current illustration will most likely reflect "new realism." None of this is much of a revelation, since it is, after all, very logical that commercial art should follow in the footsteps of a fashionable art movement. But what will be significant in the years to come, I believe, is that more fine artists will be doing commercial illustration, while more illustrators will be exhibiting in galleries. As readers demand a wider range and depth of meaning in visual art, more "self-expression" will be channeled into meaningful commercial use.

On the other hand, as "self-expression" and "being different" become more and more faddish, as is evident today, it behooves the art director to avoid trends if he can, and be cautious about commissioning illustrators whose only virtue is in expressing themselves. Excitement has been generated through craftsmanship and innovation but not at the price of relevance and communication.

At *Playboy*, I consider experimental solutions to problems an important part of the vitality of its graphics. Experimentation is a misinterpreted work in the commercial art world. I believe chance taking is an essential ingredient to good publishing and advertising. People are wrong to think that experimentation means fun for its own sake. Some editors who are fundamentally word-oriented have set ways of seeing and need proof that a new idea will work. This, of course, is self-defeating, because once you see in print the effectiveness of a given "experimental" solution created by a competitor, you lose the advantage of being first and foremost.



Slapstick or Lonesome No More. Brad Holland. September 1976.

There was a time when distributors would come to my office with data sheets documenting the fact that a predominant black cover psychologically turned off potential readers at the newsstand. I had just completed a black cover design, and they were very concerned. In spite of their insistence about black covers causing other magazines on the newsstand to fail, I could see only positive reasons why this particular cover should be a success for Playboy. To my way of thinking, it had all the visual properties of a good sale, and, if nothing else, people would notice it on the racks. We sent ahead with the original black cover, and it was a great seller. I don't think there are any cover color restrictions today in magazines. If there are, there shouldn't be.

Most art careerists are, as I was, dragged up by the hair when it comes to business-oriented activities. I only wish I had had courses in public speaking, business management, taxes, and writing, as well as training in assertiveness–though some say I have more than enough. All of the above are useful tools for the commercial artist.

I also believe that the school curriculum should allow time for students to prepare their portfolios under the guidance of a professional art buyer. We know that persons in the visual arts are never hired through conversation alone. A student's portfolio should have a personality and clearly indicate where the applicant wants to go.

Actually, I feel there are now more and better job possibilities in various art careers than there ever were, and interesting ones, at that. The arts are never stagnant in industry, it only seems like it sometimes. Advancements in technology are added tools to artists of all persuasions, and as the world becomes smaller and the universe more explorable, art will expand with it. The network of art careers includes many fields of endeavor, all of which have the love for art at their core.

CHAPTER 5

Designer-Craftsman as a Career: A Philosophical View

SAM MALOOF

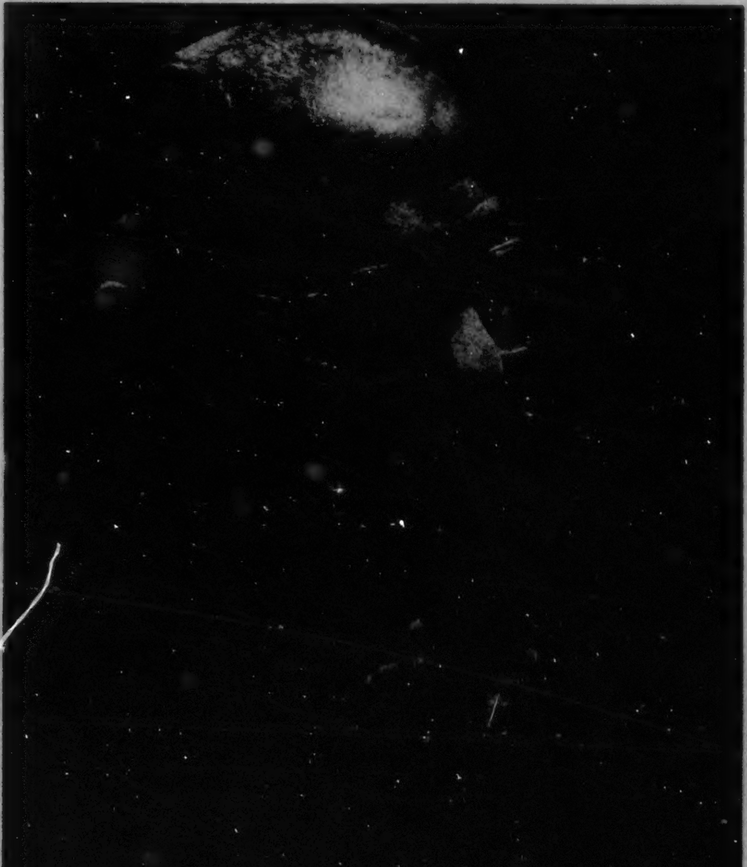


Photo credit: Geoff Manasse

As long as there are men who have not forgotten how to work with their hands, there will remain for the heritage of the craftsman a bright light of hope that began at the dawn of civilization.

From time immemorial people have created and made objects with their hands-pieces that were not only beautiful but also utilitarian. The pride and satisfaction of the completed piece was the reward received. Since the Industrial Revolution great strides have been made in increasing production of nearly everything used by the peoples of the world. But in this great production race we have reaped an abundance of shoddily produced objects of poor quality and a monotony of sameness in design.

Today people are turning to craftsmen, in all media, for a new direction, though this direction had been with us from the beginning of time. In our affluent, materialistic society we have forgotten that we can and do find a spiritual awakening in what we can create and make with our hands. Too often craftsmen have been bypassed by the attention and praise given to other forms of art. Today American craftsmen are setting high standards for others to follow. We must not become self-satisfied with our achievements, but work for higher standards of quality, design and craftsmanship.

In this generation of automation and numbers, the individual as such is rapidly diminishing. The majority of designers today design for the machine and not for man. I find that designing for man as an individual is more satisfying and rewarding. Craftsmen throughout the world, individually and collectively, are making a stand for the choice of working and maintaining a way of like that is often apart from our present materialistic and subsidized way of living.

Drafting board designers are not completely capable in themselves of conceiving a completed design. Part of the conception comes from the solving of the problem by the artisan craftsman. It happens too often that the designer observes for the first time what he really designed after it is completed; or he may see something that he wants changed, so he calls for not one or two mock-ups but sometimes many before the final result is achieved. It is difficult to transmit one's ideas to another, and this is a point in favor of the individual designer-craftsman. He can make changes as he works. If a piece doe not look right, he can correct it. He is not interrupting another person's design. He isn't designing for a machine, a production, or a mass consumer market, but for an individual who is seeking the finest quality of work. As I have stated, the best results occur when the designer is also the craftsman-the two should not be separated, they share an equal responsibility.

Nearly every article used in the home today, regardless of material, was originally handmade by a craftsman, in many cases from drawings by a designer or staff of designers for mass production. Yet the prototype was made by an artisan who not only knew how to interpret drawings, but also how to use his tools and the material involved to try to do what the designer had in mind. "A machine has no conscience. It is void of anything personal. It allows no margin for error, no way to correct that error."

How true. We marvel and exclaim about the wonders of the machine and yet nothing has ever been created, nor will ever be, as wonderous as the hands of man. "The craftsman of the past could and would do complicated things with simple tools, and today we are doing simple things with complicated tools."

In designing, one of the difficulties that confronts a designer is to make a piece so simple that its very simplicity makes it a beautiful, functional object. A simple object is the most difficult to achieve. Originality only to be different has no value. An object that is derived to make an impression only survives that first impact.

Too often chairs that I have seen seem to dare one to sit on them. I want my chairs to invite people to sit and to touch. I do not force the wood to my demands." I let it lead me. I let the wood be the most important and do not embellish my pieces with unnecessary decoration. I try to make each one of my pieces beautiful and functional. I want what I make to be useful. Most important, each time someone who has one of my pieces sits on a chair, uses a table or opens a chest, I want him to know that it was made especially for him and that there is a mutual satisfaction and enjoyment for both of us.

My own workshop consists of one assistant and myself. I like the challenge of designing and making each piece, the drawings, the models, the prototypes. From this comes the layout on wood, the joinery, the forming, the sanding, and the finishing. Because of all this I am totally involved in the finished piece. Whatever piece I am working on is my favorite. The completed piece has given me much pleasure, and if it gives the person who has purchased it the same feeling, then it is successful. The next piece is then a complete renewal.

In my own work I prefer to work directly with the person for whom I am doing a piece. Nearly every object that I make is sold directly by me. How does one sell? Word of mouth has been one way. New articles are a great help. Exhibitions in galleries, sales shops, and museums are a showcase for a craftman's work. But to me the most important thing is to know the person for whom I am making something. Total strangers become friends because of the mutual love for an object. The several thousand pieces of furniture I have made over more than thirty years has made my work most interesting and has given me the opportunity to live, work, and think as an individual. What more could one seek?

I believe there must be a communion between the object maker and the material he is using. A triune of the object maker, the material, and the person for whom he is making the object. Most important to me as a woodworker is that this transcends into a communion with God, the Creator of all things, the master craftsman. We are His tools and His hands.

Being realistic, one does have to make a living, but a full time craftsman's production determines his income. Nevertheless, working with my hands gives me independence and peace of mind. It lets me do what so many seek and so few find. I am thankful and grateful for this.

For me it is not enough to be a designer only. I want to be able to work a piece of wood into an object that contributes something beautiful and useful to our everyday living: to be able to live and work without subsidy, to be able to work with materials without destroying their natural beauty and warmth, to be able to work as I want. To work for oneself gives one an inner feeling of satisfaction and contentment. This feeling has been called by some a therapeutic or emotional outlet, self-centered snobishness. This criticism not withstanding, to be able to work as we want is a God-given privilege that is ours. I personally hope that this feeling transcends those who will use the objects that I have designed and made.

Many young people today are seeking a way to identify themselves-to break away from the established precedence that for too long has been a pattern and a way of life. There is an awakening and a very vital movement of returning to the work of the hands. This is good!

But so often, as the advertising media expounds, they want instant success. Some reach the zenith suddenly to much acclaim, and a meteor burns out after a burst of light, they too often fade into oblivion. Perhaps we should first walk in the valleys, working and learning to discipline ourselves, and then the hills will come somewhat easier. For some the mountains are ascended, but when the summit is reached, what then? For when one reaches the mountain top, he must come down. I seek the summit each day in continuing to work, help, and to share with others, especially those young people who are looking and searching.

During conversations and group discussions in which I have participated, I have heard that the times we live in offer no room for the individual. We have been entrapped and swallowed up-by the system, that there is a sameness and a conformity throughout our country, and that we as a people have accepted this fate. I do not accept this, nor do a very large number of craftsmen. A residue of hardy individualism remains, a legacy of those who worked with their hands before us. Today there are many craftsmen working as individuals who work toward this end. But in contradiction, there is a danger that craftsmen will become conformist within themselves, for too often successful work breeds a following of imitators. This we must avoid.

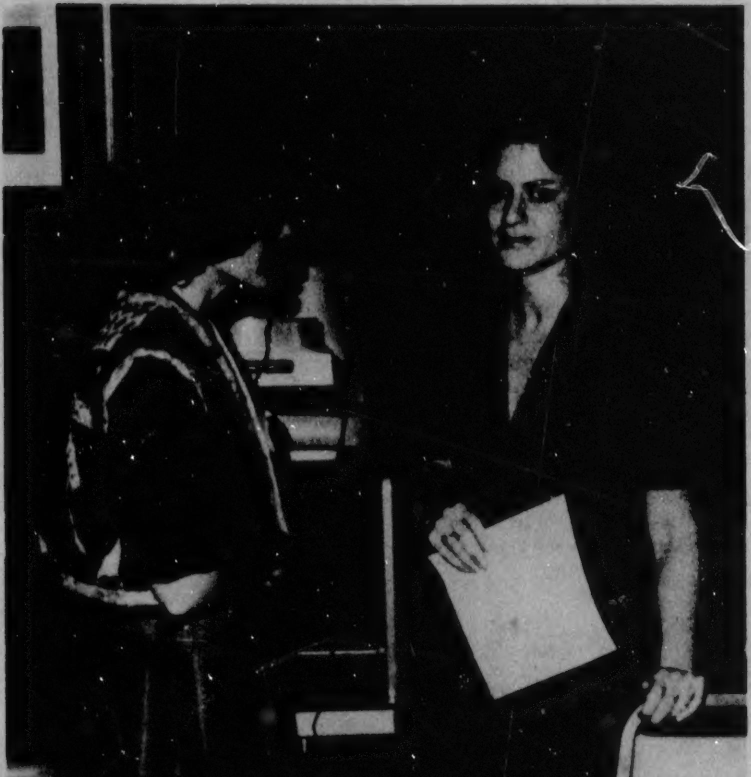
The craft language is truly universal. No matter where one may travel there is an understanding and feeling towards one another that makes for no barriers. The craftsmen can converse with each other because of the mutual understanding of their work. No matter from what social or ethnic environment they may come, the crafts make the world a universal family. Without this form of art we lose a meaningful part of our lives.

Man must have faith in himself, faith in his work, and faith in God who gives each of us whatever talents we may have. These talents are not ours alone, but ours to share with others. Emerson said, "I look on the man as happy who, when there is a question of success, looks in to his work for a reply."

CHAPTER 6

Photography As A Career: A Personal Review

EVE SONNEMAN



I feel I have always been an artist. I cannot remember doubting that art is my calling in life. It began with drawing and painting, then photography, and now also film.

I grew up in Chicago. My father is an inventor, so we had a crazy, wonderful life. I never felt economic stability, but I know I felt loved and encouraged to express myself and to work hard.

As a teenager in Chicago I attended the Junior School of the Art Institute of Chicago. The school was situated inside the museum, and it was a great experience to see the history of art, especially early 20th century painting. At that time I was especially enthralled with Mondrian.

I was a fine arts student at the University of Illinois in Champaign, Illinois. I was fortunate to have John Cage as a music teacher. He taught me the joy of experimenting within one medium and allowing the experiments to touch my life.

I was seriously involved in painting and graphics as an undergraduate. In my senior year I took photography with Art Sinsabaugh. He taught photography in a very traditional way, using a 4x5 camera and understanding technique before image. It was quite an adventure in those days to go out into the corn fields with a large camera and a black cloth and to make a photograph. Art Sinsabaugh made me feel like I could use photography in a very personal way: to express feeling about the world and also to develop a personal language. I have always felt a certain magic in the technique of transforming real life into film into image.

Art Sinsabaugh encouraged me to go to graduate school rather than immediately entering into a career. I received a fellowship to the University of New Mexico in Albuquerque. There I taught undergraduate courses to earn my way through to a masters degree.

Graduate school gave me a sense of seriousness about my art, and an ambition to advance art history. My masters thesis dealt with sequential imagery from Muybridge to the present. It was during my graduate work at the University of New Mexico that I began working with dual-frame images and exploring time in real life situations.

When I completed graduate school, I moved to New York. I had saved $300, and it didn't last long. I took my work to the Museum of Modern Art; and Peter Bunnell, the curator at that time, bought some photographs for the museum's permanent collection. He suggested I meet Diane Arbus.

Diane Arbus encouraged me in my work and also recommended me for a small grant from a private foundation. I was able to continue photographing then. I lived in a small hotel room and worked very hard.

I attempted to do free-lance photography and was very discouraged. I was able to get a part-time job at Cooper Union teaching beginning photography. I have been teaching photography now for nine years.

The following year I received a National Endowment for the Arts grant to photograph "The Mysteries of Chinatown." I live in Chinatown in New York, and I feel especially close to the people there. Many of the photographs from this time were later published in my book, *Real Time.*

I was offered a job to be guest artist for a year at the Media Center at Rice University in Houston. I continued working in sequences and began exhibiting my work more.

When I returned to New York, I was in my first group show at the Bykert

Gallery. Response to my work was very enthusiastic, and I got a beautiful review in *Artforum*.

My work began to expand beyond black and white sequences of two. I did an experiment where I had one camera loaded with color film and one with black and white. I photographed simultaneously and created one image composed of four frames. To the audience this was startling, unsettling, shocking work at the time.

From this work I learned how to use color and to make more powerful images. I then began a series of "Western Views" which I have continued over the years on various trips to New Mexico and Arizona.

I spent one year photographing on top of the World Trade Center in New York. I was interested in exploring an enclosed arena which happened to be ¼ mile in the sky. This work composed my first one-person gallery exhibition at Castelli Gallery in New York in 1976.

After this show, I was invited to be one of the American artists in the Paris Biennale and in Documenta in Germany. In 1977 I received a "Woman of the Year" award from Conde-Nast, *Mademoiselle* Magazine.

Over the years in New York, I have participated in many experimental projects, workshops, magazines, and exhibitions. I participated in the opening exhibition of a large alternative-exhibition space, P.S.1. Then I received a small working grant from the Institute for Art and Urban Resources to document the neighborhood of P.S.1 in Long Island City, Queens. I decided to follow strangers home and photograph them with the art on their walls. I showed the exterior of their homes or offices, and the strangers with their art in the interior.

After this series, I travelled to Europe and photographed mainly in Italy and Greece. These pictures became my most recent show at Castelli Gallery in New York. One photograph was included in the Museum of Modern Art's exhibition and book *Mirrors and Windows*.

After this show I received a second National Endowment for the Arts grant. I used the grant to retrace my memory of dreams in New Mexico and continue the series of Western Views.

Polaroid Corporation saw my show at Castelli last year and liked my use of color. They gave me an SX-70 grant and a grant in Polavision, instant movies. My first SX-70 project was the content variations of a chessboard and interchangeability of real objects. My Polavision films will be shown for the first time in Paris next month. My work in Polaroid will be included in the traveling exhibition and book *One of A Kind*.

I feel fortunate to have been encouraged by other artists throughout my artistic endeavors. I am especially grateful to "Printed Matter," a group of artists who formed a publishing and distribution place for artists' books. The artists and artworkers are. Sol LeWitt, Carl Andre, Lucy Lippard, Edit DeAk, Mike Robinson, Mimi Wheeler, Robin White, and Pat Steir. They invited artists everywhere to submit dummies for published books. Mine was one of the eight books chosen for publication. I now have *Real Time*, a book of six years of my black and white photographs which I designed, supervised, and of which I am very proud.

Having a published book has enabled me to feel complete about one phase of my artistic development. It had enabled my work to reach a broader audience than that of the gallery, museum, or even alternate space.

Next year two museums, The Minneapolis Institute of Arts and the Houston Museum of Fine Arts, will have shows of ten years of my work. I hope somehow to be able to compile another meaningful record as a consequence of these exhibitions.

PART 4

ART CAREER EDUCATION: THEORY INTO PRACTICE

The final section of this handbook provides examples of how many of the principles and issues presented in the previous sections are dealt with through a variety of approaches to art career education. While some of the polemics associated with art and career education also appear in several papers, the primary thrust is to describe how art career education is being implemented within particular situations.

Marcus lists the principles followed in setting up a career orientation program involving schools paired with non-school institutions such as museums, performing arts companies, or art centers. He describes several examples of these programs and what students learned as a consequence of their participation.

Schevill discusses the career education program conducted at a Rhode Island high school over a two-year period, 1976-78. She notes that the first segment of the program proved to be ineffective. Apparently, merely orienting teachers about career education and then hoping they will incorporate career concepts within their own programs does not work. She reports that setting aside a specific time, wherein career education is dealt with as a descrete subject, seems to be far more productive.

Churchill describes a program which seeks to develop as one of its main components a corp of teacher advisors who are not only more aware of career alternatives but who are also more sensitive to the needs of their students and are able to personalize educational experiences. Emphasis is placed upon helping students answer three fundamental questions: who am I? what do I want to be? and how do I get to be what I want to be? Other components of her project include classroom infusion of a group guidance and career development program through which counselors help students evaluate classroom experiences and clarify their own career awareness and level of preparation.

Korzenik provides a general view of several art career education programs within the Boston schools and the Massachusetts College of Art. She makes a strong claim for career education as a "natural" for art education because of the historic precedent of art education being practiced through a strictly career format; i.e., apprenticeship, guild, or atelier systems.

White provides a challenging prescription for incorporating art career education within the classroom. He believes that promoting experiences which are superficially related to commercial art activities is not really a valid approach to career education. Students must work with professional equipment, and they must be prepared to do advanced study or to enter the job market with an adequate portfolio and with interviewing skills. He advocates a thoroughly activist role for the art teacher, becoming involved in community affairs and taking a leadership role in teacher organizations. White contends that such actions result in building support for additional programs while increasing student enrollment. Career education can contribute to art being recognized "as more than educational frosting."

Kerr, because of her affiliation with an occupational center in a disadvantaged area, presents a terse challenge to deal realistically with the art-business equation. She describes some of the steps she has taken to acquaint her students with how art functions in the business world. Her goal is to help her students to earn a living using the art skills and knowledge they have acquired.

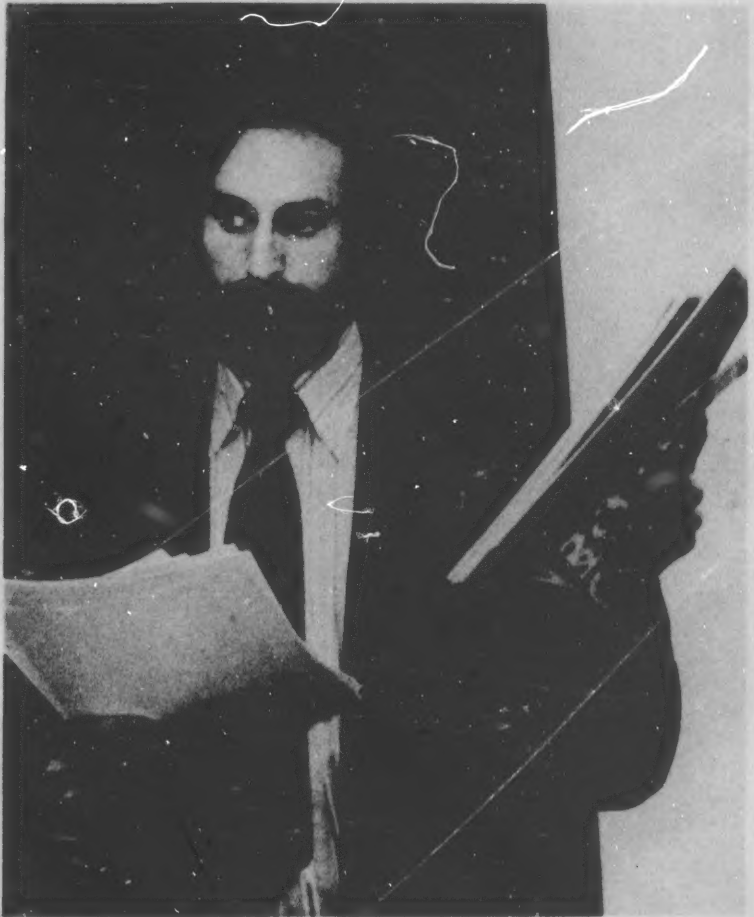
The final offering in this section is a straight forward listing of 250 art and art related occupations compiled by Allemand. It serves as a very specific example of the types of information which need to be made available to both teachers and students of art.

The bibliography which completes this handbook provides a listing of additional information and materials concerned with art career education.

CHAPTER 9

Cultural Organizations and Career Education: Building Community Collaboration

STEPHEN MARCUS



I thought I would begin by telling you a little about the organization which I represent, and then focus specifically on a project funded by the U.S. Office of Education to demonstrate how cultural institutions can help build community collaboration for career education.

The Cultural Education Collaborative is a state-wide, non-profit organization in Massachusetts which helps schools, community groups, and cultural institutions such as museums, performing arts companies, art centers, and science centers to develop and implement educational programs together.

The Collaborative works with a dual focus: 1) To expand the public awareness of the educational resources of cultural institutions, and 2) To help increase and diversify the educational offerings of those institutions in order that they better serve their constituency. This means improved educational programs for school children in many Massachusetts schools, as well as important training and assistance for their teachers.

It was with this concept in mind, in the Fall of 1977, that people from 15 museums and performing companies in Boston and Springfield, Massachusetts, met to begin work in a training project designed to acquaint them with the overall objectives and trends in career education. The project was also designed to help them look at their own institutions as vibrant, important resources capable of broadening the work perceptions of all students K-12.

People Profiles

During the initial segment of the project, participating cultural institution people gathered information about their museum or arts organization. Using various techniques, they identified the different jobs and careers that exist within, or are related to, their institutions. This information included the skills, competencies, training requirements, working conditions, and other characteristics which would be important to someone interested in their institution or occupational area.

The most popular technique used to gather information was a questionnaire. Several of the project participants found that the percentage of questionnaires completed and returned was greatly increased if they hand-delivered and collected the forms directly from their colleagues. In deciding to whom the questionnaires should be circulated, many project participants tried to identify people in non-traditional jobs with regard to sex, race, and handicaps.

Gathering the information for the "people profiles" not only provided the participants with an expanded view of who worked within and related to their institution, and how the institution was administratively organized, but this activity also allowed them to identify key people who were either extremely interested and enthusiastic about the career education project and wanted to be actively involved, or those people who were not very excited about the prospect of working with the project.

Through the direct person-to-person interviews, a number of interesting things were learned: 1) some people had never tried before to clearly define and state what they actually do; 2) people seemed to enjoy talking about their own career paths and the various bits of luck that led them to their current positions; 3) many people talked about the lack of career guidance in their own education and were pleased to know that perhaps things are being done for today's youth to prepare them better for the working world; and 4) questions about the advantages and disadvantages of their jobs, as well as the skills needed to perform their jobs, helped people reflect on their careers in new ways.

Designing the Pilot Programs

After all the participants had an opportunity to fully explore their own cultural organization, the project moved into its second phase–designing career education pilot programs with a partner school. Based on the particular interests and needs of both organizations, each cultural institution was paired with a partner school. One of the most significant points that became clear in this phase was the importance of allowing for extensive, unharried planning time. (Provisions were made in the second year of the project to allow for a minimum of five days of planning time before the programs were begun.)

Planning

While planning was focused only on the short-term pilot projects in the first year, the success of many of the partnerships was due to a recognition and practice of the following principles during the planning stage.

1) Schools and cultural institutions are different places, with different frames of reference, language, schedules, etc. It is critical that this be recognized and addressed directly at the start of the planning phase. Scheduling, in particular, is an imperative issue to discuss (holidays, snow days, curriculum and special days, bells and class periods, cast rehearsals and commitments, museum hours,...).

2) Too often a bad experience in the past can distort educators' expectations of an institution's capability. It is therefore critical for schools and cultural institutions to exchange information about what they know about each other and what they expect.

3) It is important for schools and cultural institutions to find out as much as possible about each other at the outset in order for planning to be most productive (overall school curriculum plans, prior career education experiences, number of students, teachers, parent aides, structure of school, and cultural agency,...).

4) It is often helpful for the cultural institution to prepare an abstract of the program(s) it can offer. It is easier to begin with something in writing and then modify it than to begin with the school unaware of what specific resources the cultural organization can offer. A note of caution, however: It is very important that the schools be given a genuine opportunity to define a program which meets their needs, rather than simply accepting a "pre-packaged plan."

5) In order to plan how the resources of the cultural institution can best be used, an open discussion should take place about what students have been doing in school and what is planned for the future. It is then important to focus on how the joint school-cultural institution program will benefit students and what, specifically, they will do (where, when, selection of participants). Advice from school participants should be sought on issues such as: level and structure of classes, appropriateness of materials, what teachers

and parents need in order to follow through with the program, classroom management, reporting and evaluation procedures.

6) It is imperative, throughout the discussion of possible programs, that all participants involved in the planning (administrator, teachers, parents, and cultural institution staff) take care to identify active, productive, comfortable, and manageable roles for everyone.

7) It is confirmed time and again that the best made plans can (and probably should) change. Therefore, it is imperative to agree on a schedule to periodically review the roles and responsibilities of all participants. If everyone clearly understands what the expections are, the program is well on the road toward success.

During the Program

Coordinating successful programs between two major institutions such as schools and museums is a large task and requires close monitoring. It is most important that an open channel of communication be maintained among all participants. In addition, it is imperative that particular attention be paid to fostering the involvement of administrators and parents, as well as teachers. Seymour Sarason, in his book, *The Culture of the School and the Problem of Change*, found that, "any proposal for change that intends to alter the quality of life in the school depends primarily on the principal." Our experience in conducting the pilot career education programs certainly reinforced this position.

The model for conducting the pilot program in year 2 requires some discussion. The program began with Fall Institutes–five days of uninterrupted planning time between the school team and the cultural institution partner. The concept of a team of people from a school, including an administrator, at least two teachers, and parents, is based on research that indicated programs would have more impact if they involved a "critical mass" of people at the school. Following the Fall Institutes, the programs were conducted for the remainder of the school year, both in the school and at the cultural institution.

To illustrate how this process worked, two programs will be described: The Children's Museum program in Boston and the Museum of Fine Arts program in Springfield.

The Children's Museum and the two middle schools it was paired with decided to do a program which would not only help students explore careers of people who worked at the museum but also provide a focus to learn about careers in other fields. The program was designed so that students would learn all about the people who were responsible for putting an exhibit together–from the people who did the research, to the people who did the graphics, to the people who did the construction and promotion. The planning team, however, decided to expand the focus beyond museum careers. They decided the content of the exhibit would highlight other career clusters. In the first year the school selected careers associated with the foods industry. In the 2nd year they focussed on health careers.

The program began with the students getting practice in gathering information, including a home assignment to interview an adult about his/her job. Students developed some possible questions they might ask prior to the interviews. These sessions were followed by several visits to the Children's Museum to interview employees and to study the way in which exhibits were put together. Visits into the community with food processors and also at restaurants (year 1) and at health care centers (year 2), provided the opportunity for students to gather the information they needed for the exhibits. Art and industrial arts teachers at the schools hoped to organize the actual construction of the exhibit. Since the exhibits were designed to be mobile, they were installed at the Children's Museum as temporary exhibits for six months, and then returned to the schools.

Personnel from the Museum of Fine Arts in Springfield, along with staff from their partner elementary schools, also focussed on careers related to mounting exhibits. Their program was highlighted by the fact that an actual exhibit was in the process of being mounted at the time of the program. They took advantage of this opportunity by making a slide-tape of the whole process, from empty room to the grand opening. Again students had the opportunity to learn that exhibits don't just happen. The cooperative work of many people who work on exhibit development as a career is required.

In addition, students worked with an artist in their classroom as they developed their own school exhibit. With the help of the artist, students learned the finer point of displaying material, how to label and title their work, how to serve as guides when the exhibit opened for their parents, how to write an informative and attractive program for the opening, and perhaps most significantly, how to work cooperatively together on a major group task. In the process the students benefitted from their work with the artist as they learned new art techniques such as plaster casting, collages in relationship to making landscapes, paper mache used to explore the use of expression in masks, and the use of clay to make imaginary communities.

The people from cultural institutions and schools who participated in this project discussed some of the things they felt were significant about the pilot efforts.

1) You can get kids *thinking* about self awareness (what kind of people they are, what they like and don't like) and career concerns (quality of life at work, responsibility), but you should not expect them to consider themselves realistically in jobs to which they are being introduced. They are where they are, right now. For instance, the question, "Do you think you would like the job of food preparer?" elicits answers like, "No, because onions make me cry."

2) What you should be doing is exposing them to many jobs, letting them experience these jobs as much as possible, helping them to assimilate their learnings in the ways most meaningful to each individual. Students need to have some general tools that they can use in an on-going way, as they grow older, in order to find out about, try out, and evaluate careers they might want and be able to follow. This can be done using a project related to any career cluster--the tools, once gained, are transferable.

3) Children should be helped to recognize the many skills which they have already acquired. Making choices and cooperating are important career education skills for young children to practice.

4) It is important to take students beyond the school setting to different places of work, particularly where they can use the equipment, talk with people, get a feeling for the work place. There is much to learn from peo-

ple's life choices, even if their career is not of interest or is not available. In panel discussions it was clear that the students were very interested in the lack of job security and the risks that were involved for theatre people. Even though none of the students may be at all interested in the theatre world as a career area for themselves, they learned something important about the lives of artists in this country.

Finally, let me just add that the suggestions and recommendations I have made about building school-community collaboration for career education are not exhaustive by any means. They merely represent some of the things we have learned in our pilot projects.

What we do know is that the cultural institutions in this country–the museums, performing arts companies, art centers, environmental parks, etc.–represent a tremendously vital and untapped resource for school career education programs. We have only begun to discover the diversity of ways in which those resources can be used.

CHAPTER 2

Career Education at an Arts Magnet School

MARGOT SCHEVILL

From 1976-1978, I was involved in a project called *Center for Career Education in the Arts*, for which I was administering and teaching in the Music Program. Career Education was an important component of our program. In preparation for the first semester, spring 1977, the staff had been in-serviced with Career Education concepts. The implementation was to be done on an individual basis, each staff person infusing Career Education into the curriculum. Students were pre and post tested, and it was determined that their knowledge of self, the world of work, and their ability to make decisions had not appreciably increased at the end of the semester.

Based on that information, during the academic year of 1977-1978, career education was treated as a discrete element, one afternoon each week. Various group and individual activities were pursued. Pre and post tests were administered, and the positive results confirmed this approach.

Using this model, the Career Education Program at Hope Arts Magnet High School was developed, with some expansions and modifications. Thursday afternoon was set aside, and the Magnet double period was used for Career Education activities. The program had five focuses: Teacher Advisement, Self Assessment Process, Student and Faculty Sharing, Career Panels leading to out of school activities such as interviewing and/or shadowing artists in the community.

In addition, guest artists-in-residence with the Rhode Island State Council on the Arts, and other artists, gave special workshops and taught within the program. Performances of groups like *Impulse, New Music Ensemble*, and *the R. I. Philharmonic Orchestra*, were given within magnet time–12:45-2:30 p.m. each day. Students attended performances at Trinity Square Theatre and various shows at the Rhode Island School of Design Museum. Many of the artists viewed were known to the students through the workshops mentioned above. The following is a description of the various components of our program.

Teacher-Advisement: Students have the opportunity to meet on a one-to-one basis with their teachers throughout the year to discuss their problems and progress.

Self-Assessment Process: The student body of 145 was divided into two groups, the 9th and 10th graders, and the 11th and 12th graders. In workshops younger students explored art areas other than their areas of concentration. The older students met with me, in my capacity as the Career Education Resource Teacher for the Arts. We shared some of these sessions with the senior counselor, discussion colleges, professional schools, and employment opportunities open to students with a high school diploma.

Requirements such as the SAT were explored, and dates and locations reiterated. On other occasions, self-assessment materials used were from The Technical Education Research Center–TERC–in Cambridge, Mass. One form involved matching one's abilities and interests with specific careers in the Arts. Another aided a student to project what he might be doing in the year 2000. Although the Career Education aspect was scheduled in the fall, it was an on-going process throughout the year since it was also related to the other activities.

Faculty and Student Sharing:

At the beginning of the year, each faculty member presented him or her-self to the student body in an individual presentation, for example, the instrumental teacher performed and spoke about his/her training, experience, and out-of-school musical activities. This led throughout the year to student sharing: that is, Art Shows, performances such as *CABARET*, which concluded the school year and involved nearly all of the 140 magnet students.

Career Panels:

The focus of this aspect of the Career Education program was on ways artists work such as:

Working Alone
Working with Others
Collaborating with Others
Sharing with Others

A final panel focused on people who had an arts background and were in non-arts related careers. Artists from the community were invited to participate, and in some instances brought in their work.

The format varied as we were trying to involve the students as much as possible, and this was affected by the environment and seating arrangement. For example, we arranged the chairs in a circle and placed the panelists among the students; we met in the Art Gallery with the students seated on the floor, around the panelists; we broke up into small groups and shared the panelists.

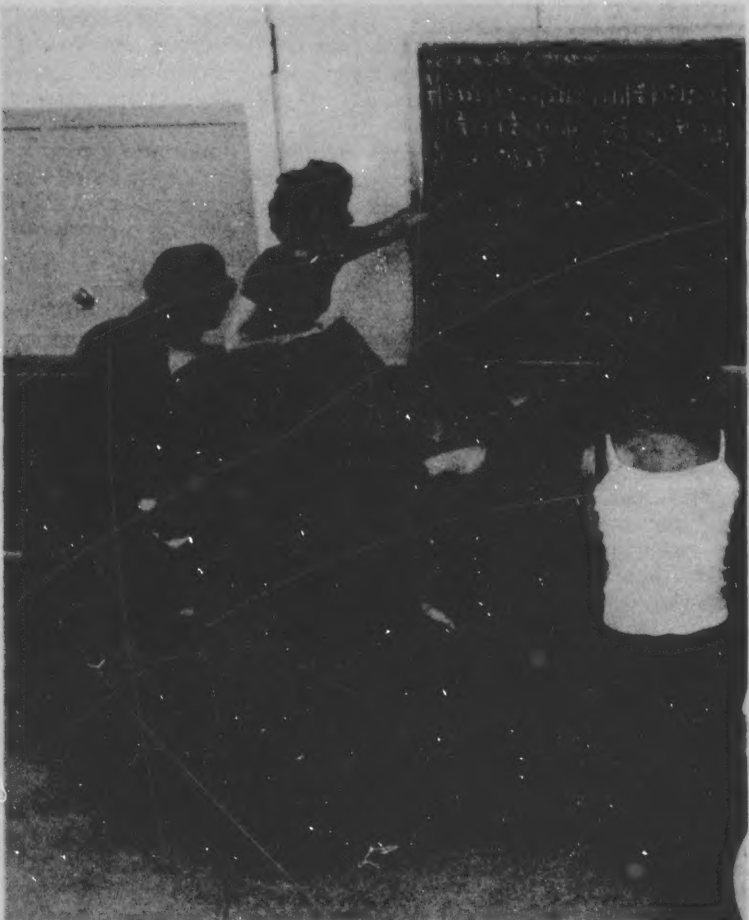
In some instances, these panels led to students making a direct connection with an artist and interviewing him or her at a later date. Perhaps next year this process could lead to internships for the seniors, and perhaps jobs when they finish school.

This is a quick overview of what we are trying to do at Hope High School. As I said, it is an ongoing and flexible process. However, the results have been very gratifying in some cases, and reaffirms my belief in the value of using Career Education concepts as an important teaching tool.

CHAPTER 3

A Teacher Advisor Program

BARBARA CHURCHILL



150 As a framework for Attleboro's Teacher Advisor Program you will need a portrait of our school system and a brief overview of Project Potential. While teacher advisor programs can be, and often are, created as an entity in and of themselves, our program is a critical component of a multi-faceted project to personalize secondary education. Further, our teacher advisor program is the outgrowth of the systems commitment to individualized instruction, the integration of the arts, and career education over the past several years.

Attleboro high school is a four-year comprehensive high school with 2,500 students and a staff of two hundred. We have a three-house system, but as can be surmised, communications and an individual's sense of identity within a school of this size are our major concerns. Our arts departments, both academic and vocational, are extensive and varied, reflecting the dominance of the art and design industries in the community. Fifty percent of our graduates are direct entry students.

We have three middle schools in which team teaching is predominant. The visual arts are structured into the curriculum, grades K-8, with an additional elective option available in the 8th grade. In addition, the arts are integrated into curriculum delivery as well as student expression of acquired concepts and content.

Project Potential is a Title IVC ESEA program to personalize secondary education, grades 6-12. Through the project we are implementing a liberal arts approach to career development which emphasizes student decision making in response to three questions: "Who am I? What do I want to be? How do I get to be what I want to be?" In 1977-78 we began with grades 8 and 9; this year we have focused on grades 7 and 10, next year we will incorporate grades 6, 11, and 12. The project has three components which interface with each other. One component is the classroom infusion of career development in which the curriculum content of the arts, the sciences, the humanities, and the technologies is related to the world of work and the individual needs, interests, and abilities of the students. This component also includes the extension of classroom activities into the community where students identify and apply curriculum concepts to life and working situations. Senior students are given options for Independent Study encouraging them to work with community people and/or staff members in a career exploration or a career preparation context.

The second component is a group guidance program in which counselors help students clarify and evaluate their personal and classroom experiences as they relate to self awareness and career awareness/exploration/preparation. These groups also address the specific decision making and goal setting tasks of each grade.

The third component of Project Potential is the teacher advisor program. A trained teacher advisor is a faculty member who is responsible for developing an individual relationship with each member of a small group of students. The teacher advisors work cooperatively with their student's counselor in personalizing the learning experience of their students.

Project Potential's primary focus is students; however, in order to design and implement the student oriented programs, the project's major investment is in staff development. Introductory workshops utilize consultants and staff and community resource people to train teachers, counselors, and administrators in techniques for relating curriculum content to the individual needs, interests, and abilities of students. Participants also work with strategies for helping students define their values, make decisions, and set short and long term learning goals. In second level workshops staff members work with a communication model of their choice: Affective Education, Teacher Effectiveness Training, Reality Therapy, or Transactional Analysis. These workshops heighten staff self awareness and focus on working with students in a teacher advisor mode. The project also sponsors course work outside of the system, and summer workshops for the planning and design of specific delivery models and resources in each school.

Participation in Project Potential is voluntary. Members of our various arts and design staffs have participated in all aspects of the program. These teachers have become trainers of their peers, and they have developed curriculum components as well as resource materials. Most importantly they have helped their students reflect on and evaluate their experiences in light of their individual interests, aptitudes, personality characteristics, and values.

The three year goal of Project Potential is to develop a corps of teacher advisors who will:

1) Encourage and support the self-actualization of their students and

2)Enable their students to become aware of their potentialities and be more responsive to the school community.

In addition to the infusion of career development, personalization of the learning experience requires an environment in which the teacher is perceived by the students as aware of and responsive to their personal needs, hopes, and fantasies. By sharing their expertise, knowledges, and experiences with students and by encouraging students to explore the relationship between the curriculum and their future options, teachers facilitate the student's setting of long and short term goals and promote the students' sense of partnership in the learning process.

A great many teachers function intuitively as teacher advisors in their homeroom and classroom settings as they:

-develop a personal awareness of individual students,
-dialogue with individual students or small groups of students,
-respond to the questions and concerns presented by their students,
-observe changes in a student's behavior or attitude patterns, and
-communicate with specialized staff members and/or parents regarding their students.

Other teachers have become teacher advisors as an extension of the career development components they have incorporated into their curriculums. The limitation of this "informal" approach is that the quiet student or the superficially problem-free student often does not become part of the delivery system. Also, some teachers hesitate to project themselves into this role without a specific support system, further limiting the number of students reached.

A planned teacher advisor program assigns a limited number of students to each staff member and at the same time clusters the teacher advisors with a counselor or similarly knowledgeable staff member who functions as a resource person. Both the student assignments and the teacher advisor clusters can be done on a self-selection or random basis; however, we have chosen to utilize the groupings and relationships already present in our schools. In two middle schools we are using the team configuration, incorporating the special function teachers (arts, foreign languages, etc.), counselors, and administrators to reduce the student/teacher ratios. In the other middle school the in-place homeroom teacher advocate role has been expanded to include the teacher advisor function. At the high school a task force of administrators, counselors, and teachers worked many hours to overcome the scheduling and program complexities of a 2,500 student school. Freshman and sophomore homerooms are being reduced in size, and these homeroom teachers are teacher advisors. In the 11th and 12th grades departmental configurations will be more appropriate as students identify fields of interest and enroll in advanced courses. As we implement the program at this level, we will have to include provisions for students who still have not developed a specific departmental relationship. The one constant in all of these models is the grouping of teacher advisors with their students' counselor, who functions as the facilitator/resource member of the team.

In Attleboro a teacher advisor is not expected to be a surrogate counselor or a multiple career specialist. A teacher advisor is a staff member who knows, observes, and responds to a limited number of students, contributing to their development as a significant adult. The specific responsibilities of and activities attached to the role of teacher advisor vary from school to school; however, in each building the program is designed to complement and extend the on-going pupil personnel services. The flexibility of the middle school day schedule allows for conferencing and group meetings to take place in a variety of specialized periods. At the high school we decided to begin with an individual conference plan. The teacher advisor uses the 10-minute homeroom period to begin building a sense of community for the freshmen who are often overwhelmed by the size of the school. Occassionally the homeroom period is extended for group discussions, but you can appreciate the principal's reluctance to create an extended homeroom period for a limited number of students while the remainder are marking time in the other homerooms. Teacher advisors are expected to meet individually with each student at least once per semester. They are released from one supervisory period during each 6-day cycle and can take a student out of a class if there are no other options available for meeting. Teacher advisors contribute to staffings and CORE evaluations and communicate with other staff members and parents when it is appropriate. They often write personal notes on our computer print-out report cards or help with course selections in addition to responding to the students' personal concerns. With their daily contact teacher advisors are able to intervene in or alert others, particularly counselors, to an incipient problem before it becomes a major crisis. It has been a rewarding experience for both the teachers and students involved.

Ultimately a teacher advisor program can become very sophisticated with teacher-counselor teaming, small group activities, and multiple objectives. Attleboro has elected to begin with individual relationships (teacher/student and teacher/counselor). We initiate the program at each grade level with a pilot model prior to full implementation. I recommend this as the most viable approach. Eight years ago the high school tried the random assignment of a few students to each adult in the building. There was no structure or support system, and the plan died after the first encounter. The National Association of Secondary School Principals model converts teachers into guidance personnel with all the record keeping, academic advising, and communications this role implies. We are not looking for additional counselors; we are looking for sensitive human beings who, given career development training, experience with communication styles, and counselor support, can become significant adults in the lives of our students, helping them sort out their "todays" and plan for their "tomorrows".

CHAPTER 4

Career Education and the Art-maker

DIANA KORZENIK

In considering "career education," we once again are using terms that seem to promise something *new*. Career education—what is it? It is an experience which informs the learners about work, about what workers do in different jobs, and what they need to know to do them. Rather than be something new, career education harkens back to one of the early motives of American schools. Schools were a means of socializing the young into the society by providing them with the tools and skills for employment.

With the demise of cottage industry and apprenticeship, and with the growth of industrialization, the school was looked to as *the* agency of preparation for work. Training that might have taken place *informally* in apprenticeships, with close contact between learner and mature worker, now had to be broken down, subdivided into small sub-tasks for which the learner received training. The teacher of the schools was no longer necessarily the mature skilled worker in the domain of the specific work. The teacher was a person who represented the absent worker, the teacher became a person who could re-create the semblance of the work without being the worker. Thus, the student was removed from direct contact with the individual who had committed his life to a particular work. The student couldn't see, hear and smell all the accompanying paraphernalia of the work. The student couldn't see how the demands of the work imposed itself on the structure of time in the life of the family and the individual who did the work. All this was lost in the ever-more complicated industrial society.

As I see it, today's concept of career education aims to provide students with that sense of imminence about work and workers that has been lost in the course of industrialization, urbanization, and mobility. It aims to help the learner connect the skills he may learn with the person who might perform the skills in the context of work. This is all perfectly natural to art education. The apprenticeship model, the guild model, the atelier model, and even more recent models like the Bauhaus and Black Mountain College demonstrate how basic career or work-models are to art education. In each, the life-style, the life facts of the artist are inextricable from the skills he taught and the skills he used. It is for this reason that art education should feel at home with career education. The knowledge and skills in the arts have never been separable from the life of the person who masters them.

Now the politics of occupational or career education is quite another thing. Why has it arisen now? I see two major facts that may account for this educational directive: we are living in a period of increasing inflation and high unemployment. Does it not make sense that the governmental educational bureaucracy would try to appear to be ameliorating our serious economic crisis? By mandating the preparation of children for careers beginning in kindergarten (that is no exaggeration), we can suggest to one another that there are jobs and there will be jobs!

A second political issue is the politics of education; e.g., of creating new educational domains for which there needs to be new experts to bring new funding, new projects into increasingly drained school system budgets. Occupational or career education promises to syphon new money *into* school systems. As with special education, learning disabilities, resource room programs, etc., this new educational nomenclature sets up a new target for contention over whose domain it shall be. Is it for business programs, industrial arts, bilingual programs, college bound...etc.? What has all this to do with art education? If occupational or career education has been forced into prominence today to comfort parents about the society and the future job market for their young, and if the schools have been projected as the vehicle for assuring competency in coping with the job market, how can art departments have a chance to find their place?

If occupational and career education open up new strife over limited, new monies in education, how can art which has never been seen as central to education, nor capable of battling with strong, well-heeled departments, ever have a chance to find its place?

Let me answer by illustrating how art has gained so central a place by describing The Boston Magnet Art Program. Within the Boston Public Schools, there is a high school with a special program aimed to draw students from throughout the city to voluntarily integrate a school on the basis of the interest of those who are keenly involved in art. There is an Art Major for these students, with a sensitive, skilled staff of teachers. Last year a mandate from the Boston Schools Department's Central Office required that all freshmen take *occupational education.* This might be offered through the initiative of the business and industrial arts departments...? The Art Department took the initiative and recognized the potential for its offering several sections of an occupational education course, specializing in art careers, along with those of business and industrial arts.

It was a challenge to how the Art Department had formerly seen itself. It was also a challenge to the other departments, who neither saw art contending for this kind of a central role in the school nor as providing job opportunities.

But the Art Department did offer courses in Occupational Education. Since the Occupational Education course was a required course for all freshmen, those students who were not art-students who took the sections run by art instructors, got an art-orientation to their views of careers. In one course, the earliest efforts of the teachers were directed to exploring students' ideas and attitudes about work in art. As the curriculum developed, teaching strategies included problems that taught about skills and the person's life-work which might demand use of them. This required occupational course exposed students to the wide diversity of work of artists. The students were those who otherwise might never have taken an art course. Through exposure to art careers, many students then selected to continue in the art major. Art became more real to them. The occupational education course proved to be a substantial recruitment vehicle. The art teachers like teaching it. They found it a natural way to deal with art concepts. That should not surprise us, since art education historically began with the apprenticeship or guild model, wherein the career role-model of the expert and the skills he taught were inseparable.

The teachers of English High School also felt responsible to extend career education into the Monday night SSWAPP Parents' Studio Art Classes. These classes served to orient parents to the art program that their adolescents were taking during the day. The classes were conducted by medical illustrators, sign painters, clothing designers, teachers who connected the characteristics of their training to the professional demands of their work. The art faculty at Boston English High School has examined every way to make art come alive for its students and their parents, and thereby inevitably found themselves doing career education.

At Masachusetts College of Art, our own teacher preparation program is concerned with integrating skills and life/career decisions. Though we don't call it career education, we offer several courses that address the issues of art and career/work lives.

One course, entitled the *Teaching Artist* looks at the life/career patterns of artists who teach. The continuation of one's studio art-making is vital to art-teachers-to-be, and students need help in seeing how others do it. The course deals with formal readings in the sociology of work and class interviews with visiting artist teachers.

Another career-oriented course at Mass. College of Art, is entitled *Community Practicum.* It demands that students explore the match between their own special interests and institutional needs in society. The course work demands that they identify one of their special interests and then present themselves to an agency/institution and invent a role for themselves by initiating a program or service in which that interest is usable.

In colleges and universities teacher preparation programs need to be aware that career education may assist students with coping and inventing survival strategies as working/teaching artist.

The college may help students explicitly see the continuum between personal needs and social needs. Career education helps one picture oneself as functional, useful and productive in the social world as it exists today. We also need to help our students see that continuum so that they can convey to their pupils in Saturday classes and in their student teaching, that there are many people who use art skills, that what they do in school is also a skill used by adults in society.

I would claim that career education is a "natural" for art education. It springs from our historical sources; it continues today in how we teach art. Today's art teachers and visiting artists and critics are career education people showing us their lives, their own art-making, and their development through their work.

In art, the maker and the object made are so intertwined that classes in the schools, and college and university classes for teacher preparation cannot but be career orientation models of how one can function and provide meaningful visual objects for a society that is in need of them.

CHAPTER 5

The Classroom Teacher: Art/Career Promoter

RICHARD WHITE

With the upswing of emphasis in career education, districts have established untold numbers of career centers and career guidence positions. They have acquired a multitude of equipment in the form of tapes, files, slides, film strips, and even career comics. They have brought speakers on campus. This is all beneficial. It is helpful and can be put to good use, but it is only an extremity. True career education can best function in the individual classroom as presented by the individual teacher.

In considering career education, art is a natural. As a matter of fact, many art departments have been teaching career oriented material for a long time. However, we must be careful when considering art education's on-going role in the career field. Projects such as designing record album covers, lettering words to show emotion, or painting miniature billboards is not enough. Career or any other education does not happen because we put an art teacher, supplies, and thirty students in a classroom environment and do art things. In order for career education to take place, the teacher must become an art/career promoter.

A teacher must promote both art and careers to his students. He must inform students about various types of art oriented careers and help students develop the skills necessary to pursue these areas. He must provide the training on professional equipment. He must relate the successes of professional artists and past students. He must realistically represent the job market and prepare students for seeking positions, from interview to portfolio, or for advanced training.

The classroom teacher also needs to promote art and careers to the community, service clubs, parents, and surrounding schools. He should conduct workshops for other teachers to inform them about careers in art. He can further the career education of his students by providing low cost art services to the business community and service clubs. Murals can be produced at other schools or within community buildings. The teacher can volunteer to speak and show examples of student work at service club luncheons or PTA meetings. The people who pay for public education need to know what the art teacher does and that he is producing professional level students.

The classroom teacher needs to promote art/career education to the administration, the school board, and within local, state, and national professional associations. School officials for the large part think art departments are nice. We need to let them know that they are essential. Professional associations, made up, for the large part, of social studies and English teachers need to know that art is an integral part of this educational business. We need to let them know about our special concerns and encourage their support. We need to expand the administration-board-association communications circle. This can best be done by art people holding elected positions within teacher organizations. We must have art representation.

Lastly, returning to the student, we must demand quality, care, concern, and craftsmanship each step of the way. This becomes an easier task when art has status within the school.

To be an art/career promoter is hard work, time consuming, and extremely frustrating at times, but its rewards are many–rewards like the success of individual students, like having your subject recognized as more than educational frosting, like building enrollment and new financial support for additional programs. It is truly time for art teachers to come out of their supply closets. Art career education has given them a platform on which to stand.

CHAPTER 6

Art Career Education: Challenges for the Teacher

MOLLIE R. KERR

The basic question teachers must answer is "How do I make career education more meaningful?" We spend more time looking for that one perfect project to excite students that we do creating awareness of the world of art. If we want quality education, we have to do much more. One way would be to set up role models. Have you brought successful artists or representatives from art related occupations into your classroom? Are your students aware of the occupations in art that provide a good living? If you teach design, ask an interior designer to speak. A sketching class could be visited by a fashion illustrator or an advertising illustrator. An art history class can visit a museum curator and a gallery manager. Students should understand what a display designer does and what disciplines are needed to gain employment. If you teach perspective, call industry and have a technical illustrator show what he does. For lettering, visit a design studio or have a package designer speak.

At the East Los Angeles Occupational Center my trainees work with specialists from all areas of art. Video taped presentations of visiting speakers are a part of their curriculum. Have you thought to use your video equipment at your school to develop a career education video tape library for students? I have never been turned down by a professional I have asked to speak or donate time. Most are willing and honored that they have been invited to participate.

We also need to make our students aware of art career issues. What are the organizations in your area that are fighting for the rights of the artist? Work out a program with dynamic leaders, and subscribe to local papers. A student can relate to the news and current events they live with daily, and they will learn about the diverse roles of artists in the contemporary world.

Change your physical and mental classroom environment. Make your vocabulary relate to businesses in art. I recently changed the seating in my room to simulate a studio with a conference area. As a result the attitude of the trainees is more proud and professional. Play down your seat of authority. Set up a checkout area as a library in your class. Have publications from industry for students to read. Call and ask to be put on the mailing list of companies. Do you have magazines on architecture, packaging, interior design, transportation design, textile design? Many companies employ artists. Don't rely on the career advisor or college advisor to stimulate your students. Have college catalogs for further education in art related fields available in the classroom. Make your classroom a resource center. Who knows, maybe reading scores will go up.

It is also important for industry to be made aware that you have a quality art education program. It is up to you to create this awareness. How many of you have written to companies, to ask why films and literature are not available at the school level? Do they have a student involvement program or a representative from the company to show students what the needs and goals are in industry? Is there a vocabulary used in a particular industry that could be shared with students? I am always on the phone to suppliers, telling of my needs and asking for their assistance. Believe me, industry understands that students are the future employees or buyers.

Too often we want quality education but we are not willing to do anything to change conditions. One of the key objectives you hear in any business seminar is to "think big." I don't believe we do this in art education. We are as guilty as the people we complain about. To make this change, there has to be an art teacher who is involved socially, knowledgeable of art issues, and a member of art supporting organizations. This teacher should be willing to deal with other art professionals. Enthusiasm and new knowledge about careers in art will spread to one's students and create a whole new world of interest and appreciation for them.

Why is it for years people have felt that to make a living as an artist was to be "commercial," a dirty word? Let's face it, our given goal in life is to make a living, and the artist is no different. Why not start now to program a positive look at art and help our students understand where it fits into our society.

CHAPTER 7

250 Art and Art-Related Careers and Occupations

COMPILED BY JOAN ALLEMAND

Advertising agency
Aerospace engineer
Aircraft manufacturing industry
Airport design
Amusement and theme park designer
Animator
Antique collector & seller
Archaeologist
Architect, commercial and residential
Art consultant
Art critic
Art director
Art docent
Art historian
Art materials manufacturer
Art materials store owner and salesperson
Art materials vendor
Art therapist
Auctioneer
Audio-visual specialist
Automobile manufacturing industry
Automotive body repairer
Automotive designer
Automotive mechanic
Automotive painter
Bakery–cake decoration
Bakery products
Barber/stylist
Bicycle repairer
Billboard design
Blacksmith
Blueprinter
Book binder
Book illustrator and book jacket designer
Bricklayer and stonemason
Bridal consultant
Broadcast advertising
Building construction
Buyer, retail fashions
Cabinetmaker (woodworking)
Calligrapher
Cameraman
Camp counselor (arts & crafts)
Candlemaker
Carpenter
Cartographer–map illustration
Cartoonist
Cement finisher, cement mason
Ceramist (artisan–dishware, tiles, pottery)
Ceramist (industrial–appliances, conduits)
Circus (signs, wagons, paraphernalia)
Clothing design and manufacturing
Commercial artist (illustrator)
Construction inspector
Construction ironworker
Construction laborer
Construction superintendent
Cosmetologist
Costume design
Cottage industry (produce handmade items)
Craft industry
Cultural arts director for a city, corporation, etc.
Curator of museum
Dentistry (gold work, denture construction)
Department store designers
Designer
Direct mail flyer designer
Display manager
Display technician (windows, merchandise)
Draftsman
Draper, fabric
Dressmaker
Educational materials designer
Electrical engineer, technician and manufacture
Electroplater
Elevator (mechanics)
Engineer, mechanical
Environmental designer
Fabric designer
Fashion coordinator
Fashion designer
Film director
Film producer
Film title designer
Filmstrip creator
Fingerprint classifier
Fixture design and construction

(counters for restaurants and stores)
Float designs (parades)
Floor covering designer and installer
Floral designer
Florist
Free lance artist, designer
Framer
Funeral accessories
Fur industry
Furniture manufacturing and design
Furniture movers in movie studios
Gallery owner
Garment industry
Geographer
Geologists
Gift wrapper
Glass blower
Glass etching
Glass manufacturing
Glazier
Graphic designer
Gunsmith
Hairdresser/stylist
Heraldry designer
Highway engineer
Historic site supervisor
Holiday display designer
House builders
Illuminating engineer and designer
Illustrator, technical
Importer of art
Industrial designer
Industrial engineer and technician
In-house publications
Instructor, vocational training
Instructor, fine arts
Instrument designer and technician
Instrument repairer
Interior design and decoration
Jeweler, design and repair
Kite designer
Landscape architect
Landscape gardener
Lapidary
Lather (plasterer)
Lawn & garden equipment technician
Layout person
Leather manufacturing and design
Letterer
Librarian-art reference
Linotype operator
Machine tool operator
Machinist
Make-up artist
Marble setter, tile layer, terazzo worker
Marketing researcher
Material handling coordinator
Media aide
Media production
Medical illustrator
Medical technologist
Memorial designer
Merchandise displayer
Metallurgist
Milliner
Mineralogist
Mobile home manufacturing installer
Modelmaker
Molders, foundry
Motion picture theatre displays
Motorboat mechanics, designer, and painter
Motorcycle repairer
Muralist
Museum director
Newspaper publishing occupations
Numismatist
Occupational therapist
Oceanographer
Outdoor advertising
Packaging design
Page (for film, tv, or radio industry)
Paint & coating manufacturing
Painter, easel
Painter, house
Painter, landscape
Painter, portrait
Painters, construction
Paperhangers (wall covering applicators)
Paper manufacturing
Paper goods designer
Patternmaker
Paste-up person

Photographer
Photographic darkroom occupations
Photographic equipment repair technician
Photographic manufacturing occupations
Pin stripe painter for customized cars
Plasterer
Plastic products manufacturing
Platemaking occupations
Playground equipment designer
Point of purchase (sale) display designer
Political cartoonist, newspapers and periodicals
Poster designer
Promotional literature
Prompt-card writer for performers
Prop director for studios
Public relations and publicity
Punch press operator
Puppeteer (design and make puppets)
Radio operator
Radio and television broadcasting industry
Radio and television time salesperson
Receptionist for architect, gallery, museum, ad agency, etc.
Religious art
Roofers
Sawmill occupations
Scale technician
Scout leader
Sculptor
Secretary to artist, architect, gallery, museum, ad agency, etc.
Serigraphy design and production
Setup operators (machine shop)
Sewing machine operator (apparel)
Sheet metal worker
Shipbuilding industry and design
Shoe manufacturing industry
Shoe repairer
Sign painter and gold leafer
Sign writer, hand
Silversmith
Silverware and plated ware manufacturing industry
Social group worker (teaching art & crafts)
Space planners (restaurants, department stores)
Special events promotion
Spray painter
Stage set designer
Stonecutter (funeral–monuments)
Surveyor
Taxidermist
Teacher aide
Teacher, art (elementary)
Teacher, art (secondary and college)
Teacher, art (private)
Teacher, industrial arts
Teacher, theatre arts
Technical photographer
Television and radio service technician
Textile designer and manufacturer
Theatre production
Tile contractor
Toolmaker and diemaker
Topographer
Toy designer
Trophy and award designer
Type setter and selector
Typographer
Upholsterer (furniture)
Urban planner
Weaver
Wedding consultant
Welder
Window display (trimmer)
Wrapping paper designer

PART 5

BIBLIOGRAPHY

Career Education in the Visual Arts: An Annotated Bibliography of Print and Nonprint Materials.

PRISCILLA C. GEAHIGAN

I. INTRODUCTION

This chapter contains a comprehensive bibliography of reference sources and materials dealing with career education and the visual arts. These sources are categorized in four sections. The first section contains sources dealing with the general concept of career education. The remaining three sections deal with career education in the visual arts specifically. The second section presents *printed materials:* books, pamphlets, monographs, studies, articles, etc. The third section presents *curriculum materials* on career education and the visual arts. And the fourth section contains *nonprinted materials:* films, filmstrips, slide sets, etc. The last section of this chapter contains a list of publishers, film companies, educational laboratories, and professional organizations, and the addresses where these sources may be obtained.

Most of the printed materials in section one and two are available directly from the publisher or in libraries. Pamphlets published by professional organizations can be obtained by writing to the organizations. (Quite often they will send one free copy upon request.) Book publishers' addresses are available in the title volume of *books in print*, which is available in either book stores or libraries.

Curriculum materials which bear an ED number (e.g., ED 118 751) can usually be located in university or large public libraries. These are documents reproduced on microfiche from the Educational Resources Information Center (ERIC), and they are available from this file. (See item no. B17 for a further listing of curriculum materials.)

Films, slide sets, and other non-print materials can be obtained by writing to the publisher or, in some cases, by renting from a lending film library or audio-visual center. In using this bibliography refer to the following index.

II. INDEX-BY DISCIPLINES

Advertising art B1, B2, B3, B4, B5, B6, B7, B144, B157, B170, B179, B187, B228, B244, B249, C1, C2, C11, C19, C26, C27, C28, C30, C38, C44, C45, C59, C61, C63, C64, C70, D1, D2, D3, D14, D17, D36, D37, D39

See also: Airbrush technology
Brush lettering
Commercial art
Packaging art
Sign writing
Typography
Window display design

Airbrush technology C3, C12, C44, C63, C67

See also: Advertising
Commercial art

Architecture B19, B20, B21, B27, B28, B29, B30, B31, B32, B33, B40, B66, B97, B108, B139, B171, B182, B183, B186, B188, B189, B223, B224, B246, B247, B251, B254, B261, C4, C5, C21, C26, C41, C54, D4, D5, D6, D74

See also: Landscape architecture

Architectural drafting

See: Architecture

Architectural technician

See: Architecture

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Advertising art

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See also: Art history
Art history C41
See also: Art education
Art therapy B42, B77, B254, D9, D10
Arts, General B11, B12, B13, B17, B25, B35, B36, B37, B38, B29, B40, B41, B45, B46, B47, B48, B49, B54, B57, B67, B68, B78, B114, B128, B137, B147, B149, B156, B158, B159, B162, B166, B172, B174, B180, B218, B219, B225, B226, B238, B239, B240, B252, B253, B254, B262, C1, C6, C7, C8, C9, C10, C13, C14, C17, C18, C19, C20, C36, C41, C46, C47, C55, D8, D17, D21, D28, D42, D43, D65, D75
Arts management C46
See also: Museum work
Automotive design B102
See also: Industrial design
Biological illustration B52, B175, B176, B267, D34
See also: Biolgoical photography
Illustration
Biological photography B51, B267
See also: Biological illustration
Photography
Brush lettering C11
See also: Advertising art
Commercial art
Cartography B79, B80
See also: Industrial arts
Cartooning B8, B35, B56, B81, B82, C6, C21, C45, D8, D18
Ceramics C23, C41
See also: Crafts
Pottery
City planning B40, B243, B244, C12
See: Fashion design
Comics
See: Cartooning
Commercial art B15, B24, B35, B43, B85, B86, B87, B88, B120, B164, B165, C6, C15, C16, C26, C27, C28, C29, C32, C33, C37, C38, C40, C41, C59, C61, C63, C64, C66, C68, C69, D27, D32, D33, D34, D40, D49, D72, D75
See also: Advertising art
Air brush technology
Art director
Brush lettering
Packaging design
Sign writing
Typography
Window display design
Commercial design
See: Industrial design
Communications, Visual B62, B90, B91, B274, C30, C31, C46, D16, D21, D72
See also: Graphic communication
Graphic design
Industrial design
Craft conservation B92
See also: Crafts
Museum work
Crafts B23, B26, B60, B92, B145, B180, C22, C46, C47
See also: Ceramics
Craft conservation
Fabric design

Glassmaking
Jewelry
Mosaic working
Pottery
Curator, Museum
See: Museum work
Design B94, B95, B100, B101, B169, B240, C41, C48, C49, D15
See also: Automotive design
Environmental design
Fashion design
Floral design
Furniture design
Graphic design
Industrial design
Interior design
Packaging design
Window display design
Drafting B10, B16, B64, B95, B107, B109, B110, B111, B112, B113, B184, B185, B191, B248, B258, C49, D6, D52
See also: Industrial arts
Drawing
See: Fine arts
Environmental design C46
See also: Landscape architecture
Floral and horticulture industry
Fabric design B104, C21, C37, C41, C45, D8, D71
See also: Industrial design
Fashion buyer, retail
Fashion design
Fashion buyer, retail D40, D41
See also: Fabric design
Fashion design
Fashion design B35, B69, B103, B117, B118, B146, B155, B161, B173, B190, B302, B256, B263, C21, C26, C45, D8, D19, D30, D75
See also: Fabric design
Fashion buyer retail
Filmmaking B14, B71, B77, B121, B122, B232, B257, C30, C50, D8, D20, D29, D60, D73
See also: Media technician
Television
Theater
Fine arts B143, C41, D8
Floral and horticulture industry B76, B83, B84, B123, B199, B200, C60, C64, D25, D44, D53, D63
See also: Floral design
Landscape architecture
Floral design B123, B124, B125, C64
See also: Floral and horticulture industry
Landscape architecture
Furniture design B106
See also: Industrial design
Interior design
Glassmaking D45
See also: Crafts
Graphic arts B65, B115, B130, B154, B164, B165, B169, B177, B192, B232, B248, C6, C25, C37, C41, C42, C51, C57, C58, D21, D22, D46, D47, D55
See also: Graphic communication
Graphic design
Packaging design

Graphic communication B18, B70, B131, B132, B133, B168, B193, C48, C51, C57
  See also: Communications, visual
    Graphic arts
    Graphic design
    Industrial design
Graphic design B9, B40, B62, B77, B115, B134, B135, B141, C21, C45, C51, D8, D48, D72
  See also: Communications, visual
    Graphic arts
    Packaging design
    Typography
Greeting card design C6, C26, C34
  See also: Cartooning
    Illustration
Illustration B40, B52, B77, B89, B146, B175, B176, B254, C44, D23, D75
  See also: Biological illustration
    Cartooning
    Greeting card design
Industrial arts B178, B202, B203, B204
  See also: Cartography
    Drafting
Industrial design B35, B40, B99, B100, B105, B148, B194, B242, C21, C46, C68, D17
  See also: Automotive design
    Communications, visual
    Fabric design
    Furniture design
    Graphic communication
    Packaging design
Interior decorator
  See: Interior design
Interior design B29, B34, B53, B94, B98, B100, B136, B140, B150, B151, B152, B160, B195, B227, B225, B264, B265, C12, C21, C26, C52, C53, D6, D17, D24, D51, D64, D75
  See also: Furniture design
Jewelry C6, C10, C41, D8, D29
  See also: Crafts
Landscape architecture B163, B167, B196, B266, C12, C52, D6, D54
  See also: Architecture
    Environmental design
    Floral and horticulture industry
Lithography B168, B217, D56, D57
Media Technician C39, C56, D58
  See also: Television
    Theater
Medical illustration
  See also: Biological illustration
Model maker
  See: Industrial arts
Mosaic working C35
  See also: Crafts
Museum work B50, B268
  See also: Arts management
    Crafts conservation
Ornamental horticulture
  See: Floral and horticulture industry
Packaging design B153, B181, B197, C33, D50
  See also: Industrial design
Painter
  See: Fine arts

Pattern maker
See: Industrial arts

Photo equipment technician B61, B214, B215, D29
See also: Photography

Photoengraving B206, D66
See also: Graphic design
Phototypesetting
Printing
Typography

Photogrammetry B207, B275
See also: Photography

Photography B35, B40, B51, B62, B72, B73, B77, B78, B116, B126, B127, B129, B142, B198, B208, B209, B210, B211, B212, B213, B216, B220, B230, B231, B249, B259, B267, B269, B270, C19, C24, C31, C37, C43, C48, C50, C56, C62, D8, D26, D31, D35, D38, D40, D57, D59, D61, D62, D64, D67, D68, D69, D70
See also: Photo equipment technician
Photogrammetry

Phototypesetting B205
See also: Graphic design
Photoengraving
Printing
Typography

Plate making, Lithographic
See: Lithographic

Pottery B222
See also: Ceramics
Crafts

Printing and Publishing B58, B59, B62, B74, B75, B153, B180, B206, B221, B270, B272, B273, C41, C42, C48, C56, D50
See also: Lithography

Sculpture
See: Fine arts

Sign painting
See: Signwriting

Signwriting B138, B201, C6, C44
See also: Advertising art
Commercial art

Television B14, B257, B260, C6, C50, C56, D7, D12, D13
See also: Media technician
Theater

Theater B257, C26
See also: Media technician
Television

Typography B59
See also: Commercial art
Graphic design
Phototypesetting
Photoengraving
Printing and publishing

Urban planning
See: City planning

Window display design C6, C26, C44, C70
See also: Advertising art
Commercial art

III. GENERAL CAREER EDUCATION SOURCES

A1 *Career education in the academic classroom* edited by Garth L. Mangum and others. Salt Lake City, Utah: Olympus Publishing Company. 1975. See also item B55.

A2 *Career education in the high school* by Kenneth Hoyt and others. Salt Lake City, Utah: Olympus Publishing Company. 1977.

A3 *Career education resource guide* edited by Gene Bottoms and others. Morristown, N.J.: General Learning Press Corporation. 1972.

A4 *Careers: a guide for parents and counselors* by Darryl Laramore. Provo, Utah: Brigham Young University Press. 1978.

A5 *The classroom teacher's workbook for career education* by Joyce Slayton Mitchell. New York, N.Y.: Avon Books. 1979.

A6 *The College Blue Book—occupational education volume*. New York, N.Y.: CCM Information Corporation, a division of Macmillan Publishing Co. 1977.

Presents descriptive information on about 12,000 occupational programs in the U.S. Arranged by states and by disciplines.

A7 *Current career and occupational literature 1973-1977* by Leonard H. Goodman. New York, N.Y.: H.W.Wilson Company. 1978.

An up-date edition and replacement of Gertrude Forrester's *Occupational literature, an annotated bibliography* listed under no. A16.

A8 *Dictionary of occupational titles*. U.S. Department of Labor. 1977. Available from: The Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. (Stock no. 029-013-00079-9)

Provides occupational classifications and definitions of jobs and job duties for about 20,000 occupations.

A9 *Directory of postsecondary schools with occupational programs 1978*, edited by Evelyn R. Kay. U.S. Department of Health, Education and Welfare, National Center for Education Statistics. 1979. Available from: The Superintendent of Documents, U.S. Government Printing Office, Washington, D. C. (Stock no: 017-080-01992-2)

A10 *Employment opportunity projections: occupational outlook to 1985* by J. P. Lisack. West Lafayette, Indiana: School of Manpower Studies, Purdue University. 1974.

A11 *Encyclopedia of careers and vocational guidance* by William E. Hopke. 2 vols. Chicago, Illinois: J.G. Ferguson Publishing Company. 1975.

A12 *Guide to career education* by Muriel Lederer. Quadrangle, The New York Times Book Co., 1974.

A13 *Index to vocational and technical education* (multimedia). University of Southern California, National Information Center for Educational Media, University Park, Los Angeles, California 90007. 1976.

A 646 page catalog of films, videotapes, transparencies, recordings, and multimedia presentations about vocational and technical subjects, including photography and other applied arts topics.

A14 *Key resources in career education: an annotated guide* edited by David V. Tiedeman and others. U.S. Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402. 1976. Also available from ERIC file (ED 138 752).

A15 *The national career directory, an occupational information handbook* by Barry Gale and Linda Gale. New York, N.Y.: Arco Publishing Co. 1979.

A16 *Occupational literature, an annotated bibliography*by Gertrude Forrester. New York, N.Y.: H.W. Wilson Company. 1971.

A comprehensive annotated bibliography of books and pamphlets, including listing of publisher and professional associations for further information. For later edition see no. A7.

A17 *Occupational outlook for college graduates, 1978-79 edition*. U.S. Department of Labor, Bureau of Labor Statistics. 1978. Available from: The Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. (Stock no. 029-001-02066-0)

Occupational descriptions included here are identical to the ones included in the *Occupational Outlook Handbook*.

A18 *Occupational Outlook handbook, 1978-79 edition*. U.S. Department of Labor, Bureau of Labor Statistics. 1978. Available from: The Superintendent of Documents, U.S. Government

Printing Office, Washington, D. C. (Stock no. 029-001-02067-8)

Includes job description and occupational outlook for a broad range of jobs, for college and non-college graduates.

A19 *Opportunity everywhere.* Parkridge, Illinois: Vocational Films, Division of Telecine Film Studios, Inc. (16mm, sound, color) *Film*

A career counseling film for over 156 different occupations, with no narration.

A20 *A primer for career education* by Kenneth B. Hoyt. U.S. Office of Education, Department of Health, Education, and Welfare. 1977. Available from: Superintendent of Documents, U.S. Government Printing Office. Washington, D. C. (Stock no. 017-080-01752-1)

Part of the Monographs on Career Education Series.

A21 *Resources for career development: an annotated bibliography.* South Bend, Indiana: Indiana Career Resource Center. 1979.

An annotated bibliography of print and non-print materials.

A22 *Standard occupational classification manual.* U.S. Department of Commerce, Office of Federal Statistical Policy and Standards. 1977. Available from: Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. (Stock no. 041-001-00153-1)

A23 *Stopout! Working ways to learn* by Joyce Slayton Mitchell. New York, N.Y.: Avon Books. 1979.

A24 *Today is the tomorrow series.* San Diego Area Instructional Television Authority *Video tape*

Three video tape programs: Your career in a changing world; What do I want?; Who am I? Designed to help students learn about the choice making process of one's future career.

A25 *What color is your parachute?* by Richard Nelson Bolles. Berkeley, Ca.: Ten Speed Press. 1979.

A manual about career change for job hunters.

IV. VISUAL ARTS CAREER EDUCATION SOURCES–PRINTED MATERIALS

B1 *Advertising.* New York, New York: Catalyst. 1973. (Career Opportunities Series C2) *Booklet*

Gives facts on career patterns, education and training requirements for advertising careers. Describes present and projected employment opportunities, especially for women.

B2 *Advertising: a guide to careers in advertising.* New York, New York: American Association of Advertising Agencies. 1975. *Pamphlet*

Presents basic information about the jobs related to the advertising industry.

B3 *Advertising agency and studio skills: a guide to the preparation of art and mechanicals for reproduction* by Tom Cardamone. New York, N.Y.: Watson-Guptill Publications. 1970.

B4 *Advertising assistant.* Moravia, N.Y.: Chronicle Guidance. 1973. *Pamphlet*

B5 *Advertising copywriter.* Moravia, N.Y.: Chronicle Guidance. 1975. *Pamphlet*

B6 *Advertising programs in United States colleges and universities* edited by Billy I. Ross and Donald G. Hileman. Lubbuck, Tx.: Advertising Education Publications. 1979. *Booklet*

Institutions listed by states. Includes information such as program specialization, financial assistance, and entrance requirements.

B7 *Advertising workers.* Largo, Fl.: Careers. 1977. (Career Brief Series B173) *Pamphlet*

B8 *Aim for a job in cartooning* by Adeline Fixman. New York, N.Y.: Rosen Press. 1976. *Book*

B9 *Aim for a job in graphic design/art* by S. Neil Fujita. New York, N.Y.: Rosen Press. 1979. *Book*

B10 *Aim high for a job in drafting* by Fred J. Delong. New York, N.Y.: Rosen Press. 1976. *Book*

B11 *American art directory.* New York, N.Y.: R.R. Bowker Co. for the American Federation of the Arts. 1978.

Provides a complete listing of all colleges with departments of art and their course offerings.

B12 *American artist art school directory.* Reston, Virginia: National Art Education Association. 1979. *Pamphlet*

This 16-page pamphlet includes listings of colleges, universities, and private art schools in the United States.

B13 *American artist directory of art schools and workshops.* New York, N.Y.: American Artist Reprints. 1978. *Pamphlet*

B14 *Ther American Film Institute guide to college courses in film and television*, edited by Dennis Bohnenkamp. Princeton, N.J. Petersons Guides Inc. 1978.

B15 *An analysis of the commercial art occupations* by Kenneth A. Mowen and others. Columbus, Ohio: Department of Education, Ohio State University. 1975. ED 107 957

This 29-page study opens with a brief introduction followed by a job description. Provides workable, basic information dealing with the many and varied duties performed by commercial artists.

B16 *An analysis of the drafting occupation* by George W. Piescia and others. Columbus, Ohio: Department of Education, Ohio State University. 1975. ED 107 960

This 144-page study opens with a brief introduction followed by job descriptions. Provides workable, basic information dealing with the many and varied-duties performed by draftsmen.

B17 *An annotated bibliography of selected curriculum materials in the arts and humanities*, compiled by Phyllis T. Ritvo and others. Cambridge, Mass.: Technical Education Research Center (44 Brattle Street, 02138). 1975. Also available in ERIC file–ED 137-606.

One of a series of 11 arts and humanities career exploration resource guides published by the Technical Education Research Center. This bibliography describes curriculum materials being used in public schools, particularly on the job preparation level. Materials available from commercial publishers and those developed by educational agencies are also included.

B18 *Answers to some questions about careers in graphic communications*. Pittsburgh, Penn.: Graphic Arts Technical Foundation, Inc. 1975. *Pamphlet*

B19 *Architect*. Largo, Fl.: Careers, Inc. 1976. (Career Brief Series B9) *Booklet*

B20 *Architect, creating man's environment* by Robert W. McLaughlin. New York, N.Y.: Macmillan Publishing Co. 1962.

B21 *Architect, Landscape*. Largo, Fl.: Careers, Inc. 1977. (Career Summary Series S2) *Booklet*

B22 "Art education and career education" by F. Bedognc. *School Arts* vol. 77, December 1977, pp. 42-5.

B23 *By hand: a guide to schools and careers in crafts*. by John Coyne and Tom Herbert. New York, N.Y.: E.P. Dutton Inc.

A guide to college courses, art centers, workshops, crafts cooperatives, and apprenticeship programs in crafts.

B24 *Careers and opportunities in commercial art* by J.I. Biegeleisen. New York, N.Y.: E. P. Dutton Co. 1963.

B25 "Careers in art: choosing an art school" edited by Philip Sovino. *School Arts* vol. 76, October 1976, pp. 12-13.

B26 "Careers in the crafts" by J.W. Zehring. *Journal of College Placement* vol. 37, Summer 1977, pp. 36-9.

B27 "Architect aspects: artist as architect" *RIBA Journal* vol. 84, July 1976, p. 294.

B28 *Architectural drafting*. by Herbert F. Belles and Walter A. Schmidt. New York, N.Y.: McGraw-Hill Book Co. 1971.

B29 *Architectural drafting and construction* by Ernest Weidhaas. Boston, Mass.: Allyn and Bacon, Inc. 1972. (Instructors' handbook also available)

B30 *Architectural drafting needs as indicated by selected Iowa industries, architects, and engineering firms* by Richard Arlen Wilson. Ames, Iowa: Department of Industrial Education, Iowa State University of Science and Technology, Ames. 1968. Surveys the needs of 297 industries, architects, and engineering firms.

B31 *Architectural Schools in North America*. Washington, D.C.: Association of Collegiate Schools of Architecture. 1976.

Includes a list of accredited programs.

B32 "Architectural technicians;: by T. Lilley. *RIBA Journal* vol. 83, November 1976, p. 481.

B33 *Architecture: a profession and a business* by Morris Lapidus. New York, N.Y.: Reinhold Publishing Co. 1967.

B34 "Are interior designers eccentric?" by R.W. Jones. *Residential Interiors* vol. 1, July 1976, p. 41.

B35 "Art" in *The guide to career education* by Muriel Lederer. Quadrangle, The New York Times Book Co. 1974. pp. 112-124.

Describes career opportunities and qualifications needed for the following art careers: cartoonist, commercial artist, fashion designer, industrial designer, and photographer.

B36 *Art.* New York, N.Y.: Catalyst. 1973. (Career Opportunities Series C3) *Booklet*

Gives facts on career patterns, education and training requirements for art careers. Describes present and projected employment opportunities, especially for women.

B37 "Art and the general welfare" by Albert William Levi, in *Journal of Aesthetic Education* special issue: The Arts, Cultural Services, and Career Education. Vol. 7, no. 4, October 1973, pp. 39-48.

B38 *Art career guide.* by Richard B. Koleszar. Evansville, In.: James E. Thompkins School. 1973-74. *Booklet*

Contains an introduction, lesson plans, and key courses of study for career opportunities related to the fine and applied arts, and theatrical design.

B39 *Art Career Guide* by Donald Holden. New York, N.Y.: Watson-Guptill Publications. 1973.

This handbook is organized around three steps: planning one's education, choosing a career, and finding a job. A directory of degree granting schools and a listing of professional organizations and guidance agencies are included.

B40 *Art careers* by Louise Horton. New York, N.Y.: Franklin Watts. 1975.

Describes employment opportunities, educational and licensing requirements for the following art careers: architect, city planner, interior designer, industrial designer, fine artist, illustrator, graphic designer, and photographer.

B41 *Art careers* by Claire J. Roth and Adelle Weiss. New York, N.Y.: Henry Z. Walck, Inc. 1963.

B42 *Art therapy.* Pittsburgh, Pa.: American Art Therapy Association. n.d. *Pamphlet*

Explains what art therapists do, where are they employed, and educational qualifications required.

B43 *Artist, Commercial.* Largo, Fl.: Careers, Inc. 1977. *Booklet*

B44 *Artist as a resource.* South Bend, In.: Indiana Career Resource Center. (Free loan to Indiana residents) *Slide-tape*

Interview with an artist who gives his perspectives on art and teaching.

B45 *Artistic.* Chicago, Il.: Science Research Associations. 1975. *Game*

Part of the Expo 10: Exploring Career Interests Series. The game deals with career development and exploration in an entertaining manner.

B46 *Artists, general.* Largo, Fl.: Careers, Inc. 1975. (Career Brief Series B150) *Booklet*

B47 *The artist's guide to his market* by Betty Chamberlain. New York, N.Y.: Watson-Guptill Publications. 1975.

Includes information on pricing and selling, publicity, working with galleries, taxes, etc.

B48 "The arts, cultural services, and career education: recommendations for curriculum work" by Ralph A. Smith, in *Journal of Aesthetic Education* special issue: The Arts, Cultural Services, and Career Education. Vol. 7, no.4, October 1973, pp. 97-108.

B49 *The arts and humanities cluster.* Ohio Department of Education. 1976.

Explains what the arts and humanities are and describes some jobs in this cluster: costume designer, cartoonist, TV camera operator, etc.

B50 "As museum curator" by J. Summerson. *RIBA Journal* vol. 84, July 1976, p. 288.

B51 *Biological photography: a challenging profession.* Rochester, MN.: Biological Photographic Association. 1976. *Pamphlet*

B52 "Biological studies in art" by Theodora Karan. *American Biology Teacher*, vol. 40, no. 3, March, 1978, pp. 160-3.

The Biological Studies in Art program offers students at the high school level an unusual opportunity to prepare for a career in biologic[illegible]lustration.

B53 *Business guide for interior designers: a practical checklist for analyzing the various conditions of a design project and the related clauses for a letter of agreement* by Harry Siegel. New York, N.Y.: Watson-Guptill Publications. 1976.

B54 *Career education in the arts:* a report from the Center for Career Education in the Arts, Rhode Island State Council on the Arts. Available from Providence School Department, 86 Fourth Street, Providence, Rhode Island.

B55 "Career education in the visual arts classroom" by National Art Education Association. Chapter 6 of *Career Education in the Academic Classroom* edited by Garth L. Mangum and others. Salt Lake City, Utah: Olympus Publishing Co. 1975. pp. 103-129.

B56 *A career for you in the comics.* New York, N.Y.: Newspaper Comics Council. 1973. *Pamphlet*

B57 *Career Guidance in the arts and humanities: activities, information, and resources for grades 7-12.* Cambridge, Mass.: Technical Education Research Centers. 1976.

This guide is designed to assist counselors and classroom teachers in helping students acquire knowledge about careers in the arts and humanities. For sale by the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402 Stock no. 017-080-01644-3.

B58 *Career in publishing and printing* by Eleanor Felder. Chicago, Il.: Childrens Press. 1976.

B59 *A career in typography today.* Pittsburgh, Penn.: Graphic Arts Technical Federation. *Pamphlet*

B60 *Career opportunities in crafts* by Elyse Sommer. New York, N.Y.: Crown Publications, Inc. 1977.

B61 *Career training for photo equipment technicians.* Englewood, Co.: National Camera. 1977. *Booklet*

B62 *Careers for a changing world: communications and media.* New York Life Insurance Company. 1976. *Pamphlet*

One of the 14 pamphlets published in the Careers for a Changing World Series. Describes briefly job opportunities in the areas of communication and media, photography, printing, and graphic designer.

B63 *Careers for a changing world: the arts.* New York Life Insurance Company. 1976. *Pamphlet*

One of the 14 pamphlets published in the Careers for a Changing World Series. Describes briefly job opportunities in the areas of theatre arts, visual arts, and related jobs which are "behind the scenes".

B64 "Careers for the 70's: in drafting" by Howard Smith. *Industrial Education* vol. 62, no. 6, September 1973, pp. 16-17.

B65 "Careers for the 70's in the graphic arts" by Ross D. Martin. *Industrial Education, vol. 61, no. 6, September 1972, pp. 10, 12, 16.*

B66 "Careers in architecture" in *Architecture's Handbook of Professional Practice* (Chapter 4). Washington, D.C.: American Institute of Architects. 1973.

B67 *Careers in art.* Reston, Virginia: National Art Education Association. *Pamphlet*

Includes bibliography for other sources.

B68 "Careers in art" by Philip Savino. *School Arts* vol. 76, no. 8,, April 1977, pp. 10-11.

B69 "Careers in fashion" by Shirley Goodman. *Journal of Business Education* vol.44, no. 5, February 1969, p. 207.

B70 *Careers in graphic communications.* Pittsburgh, Penn.: Graphic Arts Technical Foundation. 1976. *Pamphlet*

B71 *Careers in motion picture production.* Rochester, N.Y.: Eastman Kodak Co. 1974. *Pamphlet*

B72 *Careers in photography.* Rochester, N.Y.: Rochester Institute of Technology. 1965. *Pamphlet*

B73 *Careers in photography* by Milton W. Wilkenson. New York, N.Y.: Germain School of Photography. 1973 *Pamphlet*

B74 *Careers in printing.* Rochester, N.Y.: Rochester Institute of Technology. 1978. *Pamphlet*

B75 *Careers in printing* by Mary Davis. Minneapolis, Mn.: Lerner Publications. 1973.

From the "An Early Career Book Series." Brief descriptions of the varied careers available in printing.

B76 *Careers in the floral industry.* Alexandria, Va.: Society of American Florists and Ornamental Horticulturists. 1976. *Pamphlet*

B77 *Careers in the visual arts.* New York, N.Y.: School of Visual Arts. 1976. *Booklet*

Describes the basic responsibilities, salary ranges, and career opportunities of various jobs related to the visual arts: graphic design, illustration, photography, film and video tape, and art therapy.

B78 *Careers with a camera* by Roy Pinney. Philadelphia, Pa.: J.B. Lippincott Co. 1969.

B79 *Cartographer.* Moravia, N.Y.: Chronicle Guidance Publications, Inc. 1973. *Pamphlet*

B80 *Cartographer.* Largo, Fl.: Careers, Inc. 1978. (Career Summary Series S74) *Pamphlet*

B81 *Cartoonist.* Moravia, N.Y.: Chronicle Guidance Publications, Inc. 1974. *Pamphlet*

B82 *Cartoonist.* Largo, Fl.: Careers, Inc. 1978. (Career Brief Series B88) *Pamphlet*

B83 *Choosing a career in ornamental horticulture.* San Luis Obispo, Ca.: Vocational Educational Productions. 1970.

B84 *College list.* Alexandria, Va.: Society of American Florists and Ornamental Horticulturists. 1976. *Pamphlet*

Lists institutions that offer courses in floriculture and ornamental horticulture.

B85 *The commercial artist.* Washington, D.C.: American Advertising Federation. n.d. *Pamphlet*

B86 *Commercial art as a business* by Fred C. Rodewald and Edward M. Gotschall. New York, N.Y.: The Viking Press. 1960.

B87 *Commercial artist.* Largo, Fl.: Careers, Inc. 1977. (Career Summary Series) *Pamphlet*

B88 *Commercial artist's handbook* by John Snyder. New York, N.Y.: Watson-Guptill Publications. 1973.

B89 *Commercial illustrators.* Moravia, N.Y.: Chronicle Guidance. 1977 *Pamphlet*

B90 *Communications.* New York, N.Y.: Catalyst. 1973. (Career Opportunities Series C5) *Booklet*

Gives facts on career patterns, education and training requirements for careers in communications. Describes present and projected employment opportunities, especially for women.

B91 *Communications-related occupations.* Reprinted from the Occupational Outlook Handbook, 1978-79 edition. Washington, D.C.: Superintendent of Documents, U.S. Government Printing Office. 1978.

This document is one in a series of forty-one reprints from the Occupational Outlook Handbook providing current information and employment projections for individual occupations, and industries through 1985.

B92 *Craftsmen in business.* by Howard Connaughton. New York, N.Y.: American Crafts Council. 1975.

B93 "Craft conservation as a career" by P. Campbell. *Craft Horizon* vol. 37, February 1977. p. 8.

B94 *Creative communications for a successful design practive* by Stephen a Klimet. New York, N.Y. Watson-Guptill Publications. 1977.

Presents skills and techniques needed to communicate effectively with clients, media, public.

B95 *Current practices observed in design and drafting occupations.* by Carl E. Squires. Phoenix, Ariz.: Arizona State Department of Vocational Education. 1966. ED 013 345

Presents data collected by direct observation of 21 design and drafting factors within 16 selected industrial companies employing 869 designers and draftsmen.

B96 *Daddy is an artist* by Dan Heilman. Allied Publishing Company. 1964. *Booklet*

B97 "The decision to study architecture: a sociological study" by Bardin H. Nelson, Jr. in *Journal of Architectural Education* vol. 27, no. 4, 1974, pp. 83-89.

B98 "Department store rooms: the designer as merchant" by C. Frankel. *Residential Interiors* vol. 1, March 1976, pp. 56-61.

B99 *Design and planning of retial systems* by David Gosling and Barry Maitland. New York, N.Y.: Watson-Guptill Publications. 1976.

B100 *Design occupations.* Reprinted from the Occupational Outlook Handbook, 1978-79 edition. Washington, D.C.: Superintendent of Documents, U.S. Government Printing Office. 1978.

This document is one in a series of forty-one reprints from the Occupational Outlook Handbook providing current information and employment projections for individual occupations and industries through 1985.

B101 *Designer.* Chicago, Il.: Science Research Associates. 1970. *Kit*

One of the 20 individual packets included in the *Job Experience Kit. Each packet is designed to give students an opportunity to successfully solve problems typical of a certain occupation.*

B102 *Desig[illegible]utomative.* Largo, Fl.: Careers, Inc. 1976. (Career Summary Series S234) *Pamphlet*

B103 *Designer, Clothing.* Largo, Fl.: Careers, Inc. 1978. (Career Summary Series S79) *Pamphlet*

B104 *Designer, fabric.* Largo, Fl.: Careers, Inc. 1977. (Career Summary Series S43) *Pamphlet*

B105 *Designing commercial food service facilities* by Fred Lawson. New York, N.Y.: Watson-Guptill Publications. 1974.

B106 "Designing furniture" by M. Glendinning. *RIBA Journal* vol. 84, July 1976, p. 276.

B107 *Drafter.* Moravia, N.Y.: Chronicle Guidance. 1975. *Pamphlet*

B108 *Drafter, architectural.* Largo, Fl.: Careers, Inc. 1975. (Career Summary Series S221) *Pamphlet*

B109 *Drafters.* Largo, Fl.: Careers, Inc. 1976. (Career Brief Series B25) *Pamphlet*

B110 "Drafting: a role in career education" by Gordon L. Wallace. *Man/Society/Technology* vol. 34, no. 4, January 1975, pp. 105-107.

B111 *Drafting as a career.* Bartlesville, Ok.: American Institute for Design and Drafting. 1979. *Pamphlet*

B112 *Drafting as a vocation.* Washington, D.C.: International Federation of Professional and Technical Engineers. 1975. *Pamphlet*

B113 *Draftsman.* Chicago, Il.: Science Research Associates. 1970. *Kit*

One of the 20 individual packets included in the *Job Experience Kit.* Each packet is designed to give students an opportunity to successfully solve problems typical of a certain occupation.

B114 *Exploring arts and humanities careers in the community: a program planning guide.* Cambridge, Mass.: Technical Education Research Centers. 1976. Available from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402. Stock no. 017-080-01648-6.

One of a series of 11 arts and humanities career exploration/resource guides published by the Technical Education Research Center.

B115 *Fall Department Head Report—Reporting Booklet 2.0 to the Massachusetts Division of Occupational Education (fiscal year ending June 30, 1975) for graphic arts and graphic design.* Winchester, Mass: Management and Information System for Occupational Education. ED 115 884

The reporting booklet is required for the Census Data System of the Management Information System for Occupational Education; contains the reporting forms which collect data that describe program structure and job-entry skill outcomes expected of program completors in the individual occupational areas of graphic arts and graphic design.

B116 *Famous photographers: excellence in professional photography as seen through the lives and works of five masters* by Foree Aylesa. Philadelphia: MacRae Smith Company. 1968.

B117 *Fashion as a career* by Edith Head. New York, N.Y.: Julian Messner. 1966.

Describes diverse careers in fashion including sales, shoe design, copywriting, and fur styling.

B118 *Fashion designing.* New York, N.Y.: Mademoiselle Magazine. 1976. (College and Career Articles, no. 296)

B119 *Fashion designers.* Moravia, N.Y.: Chronicle Guidance. 1975. *Pamphlet*

B120 *Fell's guide to commercial art* by Roy Paul Nelson and Byron Ferris. New York, N.Y.: Frederick Fell, Inc. 1966.

B121 "Film-and video-making"-entire issue of *Film Culture*, no. 62, 1976.

Also includes a listing of film-making groups and instruction centers in the United States and in other countries.

B122 *Film schools list.* Des Plaines, Il.: Professional Photographers of America, Inc.

B123 *Floral designer.* Largo, Fl.: Careers, Inc. 1978. (Career Brief Series B86) *Pamphlet*

B124 *Floral designers.* Moravia, N.Y.: Chronicle Guidance. 1975. *Pamphlet*

B125 *Floral designing 1976-1977: the now profession.* Boston, Mass.: Rittners School. 1976. *Pamphlet*

Describes changes in the floral profession, employment opportunities, salaries and educational requirement.

B126 *Focus on your future.* Des Plaines, Il: Professional Photographers of America, Inc. 1968 *Pamphlet*

B127 *Free-lance magazine photographer, a guide to the working photojournalist* by Lou Jacobs. Radnor, Pa.: Chilton Book Company. 1965.

B128 "The future of cultural services", Joseph Bensman in *Journal of Aesthetic Education* special issue: The Arts, Cultural Services, and Career Education. Vol. 7, no. 4, October 1973, pp. 81-96.

B129 *Getting started in photojournalism* by Lee Payne. Radnor Pa.: Chilton Book Company. 1967.

B130 *Graphic arts* (LKP 605). Chicago, Il.: LKP Inc. 1976. *Kit*

One of the twelve career dials included in the Career Dial Series. Outlines basic information about eleven professions related to the graphic arts area.

B131 *Graphic communications careers: turning ideas into images.* Rochester, N.Y.: Eastman Kodak Company. 1977. *Pamphlet*

Describes very briefly the responsibilities in all graphic communications related jobs. Nicely illustrated with color photographs.

B132 *Graphic communications, technical schools, colleges, and universities offering courses in graphic communications.* Pittsburgh, Pa.: Graphic Arts Technical Foundation, Inc.

B133 "Graphic communications in profile" by Charles L. Guatney. *American Vocational Journal,* vol. 44, no. 1, January 1969, pp. 58-59.

B134 *Graphic design in educational television* by Beverly Clarke. New York, N.Y.: Watson-Guptill Publications. 1974.

Describes the production of TV graphics–closed-circuit TV.

B135 *Graphic design studio technique* by David Gates. New York, N.Y.: Watson-Guptill Publications. 1978.

B136 *A guide to business principles and practices for interior designers* by Harry Siegel. New York, N.Y.: Watson-Guptill Publications. 1963.

Has more extensive coverage than no. B53 listed above.

B137 *Guide to careers in the arts.* Chicago Council on Fine Arts. 1978-79. *Booklet*

Describes the job responsibilities of the various professions in the visual arts, music, dance, drama, radio and television areas. Includes a listing of institutions in Chicago offering specific arts program.

B138 *Hand signwriter.* Moravia, N.Y.: Chronicle Guidance. 1973. *Pamphlet*

B139 *Have you thought about architecture as a profession?* New Jersey Society of Architects. n.d. *Pamphlet*

Reviews briefly the function of an architect and describes the educational qualifications required.

B140 "High fashion connection [interior designers: the link between home furnishings retailers and sales of good quality merchandise]" by C. Kriebel. *Residential Interiors* vol. I, March 1976, pp. 56-7.

B141 *How to be a graphic designer.* Midland, Mi.: Pendell Publishing Company. 1975. *Booklet*

B142 *How to be a photographer.* Midland, Mi.: Pendell Publishing Company. 1975. *Booklet*

B143 *How to make a living as a painter* by Kenneth Harris. New York, N.Y.: Watson-Guptill Publications. 1964.

Describes ways for selling paintings, pricing, and selecting an agent.

B144 *How to put your book together and get a job in advertising.* by Maxine Paetro. New York, N.Y.: Executive Communications, Inc.

B145 *How to start your own craft business* by Herb Genfan and Lyn Taetzsch. New York, N.Y.: Watson-Guptill Publications. 1974.

Explains everything about a craft business: pricing, inventory, production, shipping, billing, collection, taxes, etc.

B146 *Illustrator, Fashion.* Largo, Fl.: Careers, Inc. 1979. (Career Summary Series S141) *Pamphlet*

B147 *The implications of career education for art instruction at the high school level* by Donald Leroy Jardine. Ph.D. Dissertation, University of Minnesota, 1975. Ann Arbor, Michigan: University Microfilm Inc. (order no. 76-408)

This thesis investigates the implications and ramifications for art education in public high schools. The study was carried out between 1973-1975 in the North High School in Minneapolis, Minnesota.

B148 *Industrial designer.* Largo, Fl.: Careers, Inc. 1979. (Career Brief Series B111) *Pamphlet*

B149 The institutional structure of cultural services" Vytautas Kavolis in *Journal of Aesthetic Education* special issue: The Arts, Cultural Services, and Career Education. Vol. 7, no. 4, October 1973, pp. 63-80.

B150 *Interior design career guide.* New York, N.Y.: American Society of Interior Designers. 1979. Pamphlet
Includes job descriptions, education requirements, working conditions and employment prospect in interior design.

B151 *Interior Designer.* Largo, Fl.: Careers, Inc. 1976. (Career Brief Series B27) Pamphlet

B152 *Interior Designers.* Moravia, N.Y.: Chronicle Guidance. 1975. Pamphlet

B153 *Introduction to careers concerning ideas in print: postions in the printing, publishing, and packaging fields.* Rochester, N.Y.: Eastman Kodak Company.

B154 *Is graphic arts the career for you? Pittsburgh, Pa.: Graphic Arts Technical Foundation, Inc. 1976.* Pamphlet

B155 *Is the fashion business your business?* by Eleanor L. Fried. New York, N.Y.: Fairchild Publications, Inc. 1961.
Describes career opportunities and specific job within the fashion industry.

B156 *Job descriptions in the business world of art and design.* Reston, Va.: National Art Education Association. 1979. Pamphlet
A project jointly sponsored by the Art Directors Club of New York and the National Art Education Association. Describes a variety of jobs in different art areas. Includes a total fo forty-nine careers under eleven major categories.

B157 *Jobs in advertising.* Washington, D.C.: American Advertising Federation. 1974. Pamphlet

B158 *Jobs in art.* Chicago, Il.: Science Research Associates, Inc. 1966. Pamphlet
Describes career opportunities in the fine and commercial arts.

B159 *Jobs in fine arts and humanities.* New York, N.Y.: Lothrop, Lee and Shepard Company. 1974.
Part of the Exploring Careers Series which contains 15 titles. Each book represents one of the U.S. Office of Education job clusters.

B160 *Jobs in interior design.* New York, N.Y.: Mademoiselle. 1975. Pamphlet

B161 *Jobs in the fashion business.* New York, N.Y.: Mademoiselle. 1976. Pamphlet

B162 *Journal of Aesthetic Education* special issue: The Arts, Cultural Services and Career Education. Vol. 7, No. 4, October 1973.

B163 *Landscape architecture: a professional career in land planning.* McLean, Va.: American Society of Landscape Architects. 1972.

B164 *Layout* by Allen Hurlburt. New York, N.Y.: Watson-Guptill Publications. 1977.

B165 *Layout artist.* Largo, Fl.: Careers, Inc. 1976. (Career Summary S236) Pamphlet

B166 "Liberating arts and career education" by P.L.Smith. *Education Forum* vol. 41, no. 3, 1977, pp. 317-328.

B167 *List of accredited schools in landscape architecture.* Moravia, N.Y.: Chronicle Guidance Publications. 1967.

B168 *Lithography-the modern method of graphic communication.* New York, N.Y.: National Association of Printers and Lithographers.

B169 *Living by design, words, and pictures* by Pentagram. New York, N.Y.: Watson-Guptill Publications. 1978.
Presents the designer and graphic artist with an inside view of the working methods of Pentagram, a contemporary British design studio.

B170 *Looking forward to a career: advertising* by Bob Larranaga. Minneapolis, Mn: Dillon Press. 1973.

B171 *Looking forward to a career: archicture* by William D. Setzekorn. Minneapolis, Mn.: Dillon Press. 1974.

B172 *Looking forward to a career: art* by Margaret Gracza. Minneapolis, Mn.: Dillon Press. 1976.
Includes job descriptions, employment opportunities, salary information about careers in art, fashion design, architecture, printmaking, and museum work.

B173 *Looking forward to a career: fashion* by Margot Siegel. Minneapolis, Mn.: Dillon Press. 1974.

B174 *Making a living at art.* Portland, Me.: J. Weston Walch, Publisher.

B175 *Medical illustration.* Chicago, Il.: Association of Medical Illustrators. 1976. Pamphlet
Describes job qualifications of medical illustrators: "the artists must be accomplished in drawing, painting, and modeling techniques and be experienced in the media and materials of commercial art as well...must have a strong foundation in anatomy

and general medical knowledge...". Includes curriculum and listing of accredited schools.

B176 *Medical illustrator.* Moravia, N.Y.: Chronicle Guidance Publications. 1974. *Pamphlet*

B177 *Missouri Industrial and Educational Grahic Arts Survey.* (MIEGA) *Final Report.* Warrensburg, Mo.: Central Missouri State University. September 1976. ED 151 529

The MIEGA survey was done to determine the current status and trends of the graphic arts industry and graphic arts education in Missouri for use as the basis for the later development of secondary school graphic arts state curriculum guides.

B178 *Model maker.* Largo, Fl.: Careers, Inc. (Career Summary Series S294) *Pamphlet*

B179 "My job? It's not terrific, but it's a start" by Robert J. Babcock. *Journal of College Placement* vol. 34, no. 1, October-November 1973, pp. 69-71.

Describes problems and discoveries in job-seeking in advertising in New York City.

B180 *National Endowment for the Arts. Research Reports.* Available from: National Endowment for the Arts, 2401 E Street NW, Washington, D.C., 20506.

The following reports are related to career education in the arts:

no. 1 Employment and unemployment of artists
no. 2 Survey of American crafts–a planning study
no. 5 Where artists live
no. 7 Minorities and women in the arts
no. 10 Self employment, migration, household and family characteristics of artists.

B181 *National scholarship program of the printing, publishing, and packaging industry.* Pittsburgh, Pa.: Graphic Arts Technical Foundation, Inc. 1976. *Pamphlet*

B182 *The new architect.* Washington, D.C.: American Institute of Architects. 1973. *Pamphlet*

B183 *1978-79 Accredited programs in architecture.* Washington, D.C.: National Architectural Accrediting Board, Inc. 1978. *Pamphlet*

B184 "Occupational competency in drafting for special needs learners" by Wilbur R. Miller and others. *Audiovisual Instruction* vol. 18, no. 4, April 1973, pp. 27-30.

Describes program in which handicapped and disadvantaged individuals are given special instruction and prepared for the occupation of drafting.

B185 *Opportunities in a drafting career* by Benjamin J. Stern. Skokie, Il.: VGM Career Horizons. 1967.

B186 *Opportunities in an architecture career* by Robert J. Piper. Skokie, Il.: VGM Career Horizons. 1970.

B187 *Opportunities in advertising careers* by Harry C. Groome. Skokie, Il.: VGM Career Horizons. 1976.

Outlines the development of the advertising industry and presents job opportunities for young artists. The chapters on "Advertising Media" and "Other Opportunities" are specially useful for students who want to pursue an advertising career.

B188 *Opportunities in an architecture career* by Robert J. Piper. Skokie, Il.: VGM Career Horizons. 1970.

B189 *Opportunities in architecture today* by Robert J. Piper. Skokie, Il.: VGM Career Horizons. 1975.

Describes the present and future job opportunities of the architectural profession, outlining various kinds of design and planning services which require people with art training.

B190 *Opportunities in clothing* by Irene E. McDermott and Jeanne L. Norris. Peoria, Il.: Bennett Books. 1972.

B191 *Opportunities in drafting today* by Benjamin J. Stern. Skokie, Il.: VGM Career Horizons. 1975.

Analyzes the scope of the drafting profession, educational qualifications required, working conditions, and job advancement.

B192 *Opportunities in graphic arts careers* by Raymond A. Ballinger. Skokie, Il.: VGM Career Horizons. 1968.

B193 *Opportunities in graphic communications* by George Reinfell, Jr. Skokie, Il.: VGM Career Horizons. 1971.

Provides an introduction to the printing industry and the different jobs available in it. Also describes jobs in related fields such as photoengraving and lithography.

B194 *Opportunities in industrial design* by Arthur J. Pulos. Skokie, Il.: VGM Career Horizons. 1978.
Defines and describes the industrial design as a career. Includes employment outlook, educational requirements, etc.

B195 *Opportunities in interior design* by Victoria Ball. Skokie, Il.: VGM Career Horizons. 1977.
Describes the nature, practice and education required for this career field. Also includes job opportunities in other interior design-related jobs.

B196 *Opportunities in landscape architecture* by Ralph E. Griswold and William G. Swain. Skokie, Il.: VGM Career Horizons. 1978.
Emphasizes the need for an aesthetic design sense in this career field. Relates the field to other design professions and to the arts.

B197 *Opportunities in packaging science* by David L. Olsson and Harold J. Raphael. Skokie, Il.: VGM Career Horizons. 1979.
Describes the various professions related to the packaging industry including the package designer who works with marketing people in designing containers and package labels.

B198 *Opportunities in photography* by Bervin A. Johnson and Fred Schmidt. Skokie, Il.: VGM Career Horizons. 1979.
Describes various career opportunities in photography–in the darkroom, the camera store, and in business and industry, as well as behind the camera.

B199 *Ornamental horticulture as a vocation* by Stanley B. Moore. Fairborn, Ohio: Mor-Mac Publication Company. 1969.

B200 *Ornamental horticulture experience program planning guide and record book* by Paul E. Hemp. Danville, Il.: Interstate Printers and Publishers, Inc. 1970.
See no. for *Ornamental horticulture source units for vocational teachers.*

B201 *Painter, sign.* Largo, Fl.: Careers, Inc. 1978. (Career Summary Series S326) *Pamphlet*

B202 *Pattern drafting and dressmaking* by Dorothy Moore. New York, N.Y.: Western Publishing Co. 1971.

B203 *Patternmaker, metal.* Largo, Fl.: Careers, Inc. 1976. (Career Summary Series S276) *Pamphlet*

B204 *Patternmaker, wood.* Largo, Fl.: Careers, Inc. 1979. (Career Summary Series S339) *Pamphlet*

B205 *Photo typesetting: a design manual* by James Craig and Margit Mallstrom. New York, N.Y.: Watson-Guptill Publications. 1978.

B206 *Photoengraver (relief-printing).* Largo, Fl.: Careers, Inc. 1978. (Career Summary Series S86) *Pamphlet*

B207 *Photogrammetrist.* Largo, Fl.: Careers, Inc. 1977. (Career Summary Series S352) *Pamphlet*

B208 *Photographer.* Largo, Fl.: Careers, Inc. 1979. (Career Brief Series B136) *Pamphlet*

B209 *Photographer: a professional with a challenge.* Des Plaines, Il.: Professional Photographers of America, Inc. 1975. *Pamphlet*
This pamphlet, in a question and answer format, tries to answer questions such as salaries, training, requirements and employment outlook.

B210 *Photographer, commercial.* Largo, Fl.: Careers, Inc. 1977. (Career Summary Series S15) *Pamphlet*

B211 *Photographer, news.* Largo, Fl.: Careers, Inc. 1979. (Career Summary Series S197) *Pamphlet*

B212 *Photographer helper.* Largo, Fl.: Careers, Inc. 1979. (Job Guide Titles Series G23) *Pamphlet*

B213 *Photographers.* Moravia, N.Y.: Chronicle Guidance Publications. 1975. *Pamphlet*

B214 *Photographic darkroom occupations.* Moravia, N.Y.: Chronicle Guidance Publications. 1975. *Pamphlet*

B215 *Photographic manufacturing occupations.* Moravia, N.Y.: Chronicle Guidance Publications. 1976. *Pamphlet*

B216 *Photography in your future.* Rochester, N.Y.: Eastman Kodak Company. 1976. *Pamphlet*

B217 *Platemaker, lithographic.* Largo, Fl.: Careers, Inc. 1976. (Career Summary Series S235) *Pamphlet*

B218 *Popeye.* New York, N.Y.: King Features. 1972. *Kit*
This is a series of comic books for each of the Office of Education career clusters. Careers in the arts are included.

B219 *A preliminary exploration of occupations in the arts and humanities.* Cambridge, Mass.: Technical Education Research Centers, Inc. 1975.

One of a series of 11 arts and humanities career exploration resource guides published by the Technical Education Research Center.

B220 *Press photography* by Robert Bartlett Rhode and Floyd Haley McCall. New York, N.Y.: MacMillan Company. 1961.

B221 *Printing and publishing occupations.* Reprinted from the Occupational Outlook Handbook, 1978-79 edition. Washington, D.C.: Superintendent of Documents, U.S. Government Printing Office. 1978.

This document is one in a series of forty-one reprints from the Occupational Outlook Handbook providing current information and employment projections for individual occupations and industries through 1985.

B222 *The professional potter* by Tom Shafer. New York, N.Y.: Watson-Guptill Publications. 1978.

Explains how six successful potters run their business. Describes each potter's background, studio, marketing and selling techniques.

B223 *A program for architectural technician's training* by Clinton C. Ternstrom and others. Washington, D.C.: American Institute of Architects. 1968. ED 019 080

This program presents a recommendation for junior colleges.

B224 "Progress report on the pilot phase of the intern program" by M.E. Osman. *AIA Journal* vol. 66, January 1977, pp. 18-20.

Reports on the intern program for architectural school graduates.

B225 *Promoting and selling your art* by Carole Katchen. New York, N.Y.: Watson-Guptill Publications. 1978.

Discusses the basics of getting started, building a reputation, finding buyers and promoting and selling one's own work.

B226 "Rationale for career education" by Rupert N. Evans and Gordon McCloskey in *Journal of Aesthetic Education* special issue: The Arts, Cultural Services, and Career Education. Vol. 7, no. 4, October 1973, pp. 9-22.

B227 *Residential interiors today* edited by Catherine C. Crane. New York, N.Y.: Watson-Guptill Publications. 1977.

Explains how interior designers function as imaginative problem-solvers and how they work with clients.

B228 *Salesperson, advertising space.* Largo, Fl.: Careers, Inc. 1979. (Career Summary Series S194) *Pamphlet*

B229 *So you want to be an architect* by Carl Mainhardt. New York, N.Y.: Harper and Row. 1969.

B230 *The student journalist and creative photography* by Bill Ward. New York, N.Y.: Rosen Press. 1976.

Part of The Student Journalist Series. Will be useful for the student as well as for the would-be photo-journalist.

B231 *The student journalist and photojournalism* by Herb Germar. New York, N.Y.: Rosen Press. 1967.

Part of the Student Journalist Series. Will be useful for the student photo-journalists as well as for the would-be photo-journalists. See also film listed under no. D70.

B232 *A survey of motion picture, still photography, and graphic arts instruction.* Rochester, N.Y.: Eastman Kodak Company. 1975.

A listing of programs and courses offered.

B233 *Teacher, Art (Elementary).* Largo, Fl.: Careers, Inc. 1979. (Career Summary Series S200) *Pamphlet*

B234 *Teacher, Art (High School).* Largo, Fl.: Careers, Inc. 1975. (Career Summary Series S225) *Pamphlet*

B235 *Teaching art as a career.* Reston, Va.: National Art Education Association. *Pamphlet*

B236 *Teacher, Industrial Arts.* Largo, Fl.: Careers, Inc. 1978. (Career Summary Series S103) *Pamphlet*

B237 *Teaching elementary industrial arts* by W.R. Miller and T. Gardner Boyd. South Holland, Il.: Goodheart-Willcox Company, Inc. 1970.

B238 *This business of art* by Diane Cochrane. New York, N.Y.: Watson-Guptill Publications. 1978.

Explains tax deductions, copyrights, contracts and insurance procedures.

B239 *391 ways to explore arts and humanities careers: classroom activities in dance, music,* *theatre and media, visual arts and crafts, writing, humanities.* Cambridge, Mass.: Technical Education Research Centers, Inc. 1976. For sale by the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. (Stock no. 017-080-01643-5). Also available in ERIC file ED 137 607.

A guide to help teachers assist students in exploring arts and humanities careers in grades 7-12. The activities included can be used to augment the regular classroom curriculum.

B240 "Training design technicians" by Walter Prowalny and others. *School Shop* vol. 30, no. 7, March 1971, pp. 36-38.

B241 *Twelve art jobs.* New York, N.Y.: Mademoiselle. 1975. *Pamphlet*

B242 "Two for one in vocational education" by Milton Baca and Laine Fisher. *Illinois Teacher of Home Economics* vol. 18, no. 1, September/October 1974, pp. 41-44.

Describes a design course which combines home economics and industrial arts subject matters together.

B243 *Urban planner.* Largo, Fl.: Careers, Inc. 1978. (Career Summary Series S118) *Pamphlet*

B244 *Urban planning.* New York, N.Y.: Catlayst. 1973. (Career Opportunities Series C27) *Booklet*

Gives facts on career patterns, education and training requirements. Describes present and projected employment opportunities, especially for women.

B245 *Visual merchandising through display: advertising services occupations* by Nelson S. Maurer. Albany, N.Y.: New York State Education Department. Bureau of Continuing Education Curriculum Development. 1972.

A guide to help teachers prepare students in entering the field of display.

B246 *What can she be? An architect* by Gloria and Esther Goldreich. New York, N.Y.: Lothrop, Lee and Shepard Company. 1974.

Part of the What Can She Be? Series. Simple text and pictures explain architecture as a career.

B247 *What do architects do? East Orange, N.J.: New Jersey Society of Architects. n.d.* *Pamphlet*

Describes the basic responsibilities of an architect. Explains that "all architects have some artistic talent but some have more than others."

B248 "What's available in the world of work besides what your father does?" by William L. Gagnon and Exio T. DiCristofaro. *Career Education Digest* March 1974, pp. 14-16.

Introduce students to a number of careers such as: industrial arts, metalworking, drafting, and graphic arts.

B249 *Where and how to sell your photographs* by Arval W. Ahlers. New York, N.Y.: Amphoto. 1977.

B250 *Where shall I go to college to study advertising?* Compiled by Donald G. Hileman and Billy I. Ross. Lubbock, Tx: Advertising Education Publications. 1977.

A list of programs and courses offered.

B251 "Women in architecture". *Progressive Architecture* vol. 58, March 1977, pp. 37-57.

B252 "Work—the concept: past, present, and future" by F.E. Sparshott in *Journal of Aesthetic Education* special issues: The Arts, Cultural Services, and Career Education. Vol. 7, no. 4, October 1973, pp. 23-38.

B253 *Your career in art.* Philadelphia, Pa.: Philadelphia College of Art. 1974. *Pamphlet*

B254 *Your career in art and design* by Carolyn Hawes and Margaret Johnson. New York, N.Y.: Arco Publishing Co. 1978.

Part of the Arco Career Guidance Series. Describes seventeen art and design related professions ranging from architecture, illustration, art education, art therapy to free-lancing. A "career path" flow-chart is included for each of the careers discussed.

B255 *Your career in interior design* by Robert V. Doyle. New York, N.Y.: Julian Messner. 1975.

Describes in detail about a career in interior design. Includes chapters such as: "Preparation for a career", "Tools of the trade", "Artist, Artisan and Interior Design", "Big store or small studio?" "Free-lance or consultant?"

B256 *Your career in the fashion industry* by JoAnnLulow. New York, N.Y.: Arco Publishing Co. 1978.

Part of the Arco Career Guidance Seies. Describes various careers in the fashion industry.

B257 *Your career in theater, radio, television or filmmaking* by Michael Allosso. New York, N.Y.: Arco Publishing Co. 1978.

Part of the Arco Career Guidance Series. Describes various careers in these related media fields.

B258 *Your drafting career.* East Orange, N.J.: New Jersey Society of Architects, n.d. *Pamphlet*
Outlines the basic responsibilities and the major categories of drafting jobs and the employment outlook.

B259 *Your future as a photographer.* New York, N.Y.: Harcourt Brace Jovanovich, Inc. 1969.

B260 *Your future in a television career* by David Berlyn. New York, N.Y.: Rosen Press. 1978. (Careers in Depth Series)

B261 *Your future in architecture* by Richard Roth. New York, N.Y.: Rosen Press. In progress. (Careers in Depth Series)

B262 *Your future in creative careers* by Adeline Fixman. New York, N.Y.: Rosen Press. 1978. (Careers in Depth Series)

B263 *Your future in fashion design* by Fashion Group. New York, N.Y.: Rosen Press. (Careers in Depth Series)

B264 *Your future in interior design* by Michael Greer. New York, N.Y.: Rosen Press. 1970. (Careers in Depth Series)

B265 *Your future in interior design* by Michael Greer. Ne York, N.Y.: Arco Publishing Co. 1971. (Arco-Rosen Career Guidance Series)

B266 *Your future in landscape architecture* by John Frazier and Richard Julin. New York, N.Y.: Rosen Press. 1967. (Careers in Depth Series)

B267 *Your future in medical illustrating: art and photography* by Julia Nakamura and Massy Nakamura. New York, N.Y.: Rosen Press. 1971. (Careers in Depth Series)

B268 *Your future in museums* by William Burns. New York, N.Y.: Rosen Press. 1967. (Career in Depth Series)

B269 *Your future in photography* by Victor Keppler. New York, N.Y.: Rosen Press. 1972. (Careers in Depth Series)

B270 *Your future in photography* by Victor Keppler. New York, N.Y.: Arco Publishing Co. 1974. (Arco-Rosen Career Guidance Series)

B271 *Your future in printing* by George Reinfeld, Jr. New York, N.Y.: Rosen Press. 1969. (Careers in Depth Series)

B272 *Your future in publishing* by Leonard Corwen. New York, N.Y.: Rosen Press. 1973. (Careers in Depth Series)

B273 *Your future in publishing* by Leonard Corwen. New York, N.Y.: Arco Publishing Company. 1975. (Arco-Rosen Career Guidance Series)

B274 *Your future in the new world of communications* by John C. Zacharis. New York, N.Y.: Rosen Press. 1975. (Careers in Depth Series)

B275 *Your introduction to photogrammetry.* Falls Church, Va.: American Society of Photogrammetry. 1975.

V. VISUAL ARTS CAREER EDUCATION SOURCES–CURRICULUM MATERIALS

C1 *Activities for career education: PCE/K-10.* Portland Public Schools, Oregon. 1973. 283p.
ED 118 751
Level: 7th-8th grades
Provides integrated career exploration activities in art, health, industrial education, language arts, mathematics, home economics, and music.

C2 *Advertising design. Art education: 6693.07.* Dade County Public Schools, Miami, Florida. 1974. 79p.
ED 098 109
Level: secondary
An introductory course in advertising design. Course objectives include competencies in the technical aspects of commercial art, and an awareness of consumer psychology and job opportunities.

C3 *Airbrush technology.* Curriculum Laboratory, Rutgers University, New Brunswick, New Jersey. 1977. 84p.
ED 147 630
Level: high school–college
Available from: New Jersey Vocational-Technical Curriculum Laboratory, Building

4103, Kilmer Campus, Rutgers University, New Brunswick, New Jersey 08903 ($4.00 plus postage)

C4 *Architectural drafting. Drafting 2: 9255.04* Dade County Public Schools, Miami, Florida. 1973. 24p. ED 095 423
Level: high school
Covers the basic fundamentals of architectural drafting. Students will become proficient in layout of floor plans, plot plans, electrical plans, etc.

C5 *Architectural drafting; glossary of key words.* Oakland County Schools, Pontiac, Michigan. 1972. 31p. ED 086 841
Level: high school, junior college
This glossary is for a course in architectural drafting. It provides extra space for students to write in their own definitions.

C6 *Art—occupational information (Grades 7-12).* North Dakota Exemplary Project in Career Education, North Dakota State Board of Vocational Education, Staff Office Building, 900 East Blvd., Bismarck, North Dakota 58501.
Level: junior/middle, senior high
Subjects included are: commercial art, greeting card design, TV commercial art, cartoons, window display design, architecture designing, sign painting, jewelry, graphic art processes.

C7 *Art and career awareness.* Milpitas Unified School District, 480 Corning Avenue, Milpitas, Ca 95035. 8p.
Level: Junior high
Activities include writing a projected profile after taking a field trip to an artist' home or studio, making posters advertising a job and a career in art, practice sessions on drawing, color mixing and use of brush and styles of lettering.

C8 *Art curricula in junior colleges* by Udo H. Jansen. Available from ERIC file. 1971. 6p.
Level: junior college
Includes 102 junior colleges' responses to a questionnaire on the availability and purposes of art and art-related programs on their campuses.

C9 *Art exploration.* Milpitas Unified School District, 480 Corning Avenue, Milpitas, California 95035. 11p.
Level: junior high/middle
Activities included will demonstrate to students that art skills can be applied to a variety of occupational areas.

C10 *Arts and crafts.* Milpitas Unified School District, 480 Corning Avenue, Milpitas, California 95035. 13p.
Level: senior high
Activities suggested: research the lives of famous artists, research into the basic costs and skills needed to set up a jewelry shop, etc.

C11 *Brush lettering I: commercial and advertising art—basic. Brush lettering II: commercial and advertising art—intermediate.* Dade County Public Schools, Miami, Florida. 1972. 18p. each.
Basic: ED 097 457
Intermediate: ED 097 452
Level: junior, senior high
The basic course is 45 hours in length and consists of eight instructional blocks. The intermediate course consists of 135 hours. The courses prepare students to learn brush lettering for poster production and advertising layout.

C12 *Career development: the family—home—community project.* Minnesota Environmental Sciences Foundation, Inc., Minneapolis; Robbinsdale Independent School District 281, Minnesota. 1973. 129p. ED 103 588
Level: junior high
Art, industrial art, architecture, city planning, interior decoration, and landscape architecture are some of the career exploration activities included which relate to the home building process.

C13 *Career education activities for subject area teachers series* by Peter Finn and Jane Lawson. Cambridge, Massachusetts: ABT Associates, Inc. 1975.
Level: 1st-6th grades, 6th-9th grades, 9th-12 grades
The manuals contain activities in various subject areas, including art, on career education for use by teachers.

C14 *CAeer education classroom activities: North Dakota, K-12: elementary.* North Dakota State Board for Vocational Education, Bismarck. 1972. 123p., 173p., 137p.
ED 105 069
ED 105 070
ED 105 071

Level: elementary
These three guides are prepared for fourth, fifth, and sixth grades respectively. Units provided cover a broad range of subjects including art.

C15 *Career education curriculum guide—high school art.* Career Education Project of Lafayette Parrish, Lafayette, Louisiana. 45p.

Level: senior
Units included: introduction to commercial art, the artist and environment, the artist and community planning, and the arts as they relate to each other.

C16 *Career education in art: a junior high course guide.* Roseville Area Schools, 1251 W. County Road B-2, Roseville, Minnesota 55113. 1977. 21p.

Level: junior/middle
The activities are intended to be used in conjunction with existing curriculum. Example of activities are: word design, ad design, three dimensional self collages.

C17 *Career education in art: a senior high course guide.* Roseville Area Schools, 1251 W. County Road B-2, Roseville, Minnesota 55113. 1977. 14p. (Also available in ERIC file)
ED 153 025

Level: senior
Presents fourteen activities for use in conjunction with existing curriculum. Examples of activities are: interviewing and drawing a portrait of a partner, making a poster to advertise a local artist's show, making an "art related occupational resource guide", etc.

C18 *Career education infusion in junior high/middle school art.* Utah State Board of Education, Salt Lake City. 1976. 132p.
ED 137 522

Level: junior/middle
Designs to help students to become more aware of artistic skills necessary in daily living as well as occupational requirements associated with careers in art. Includes sections on occupational skills, self-awareness and decisionmaking activities, job descriptions, and lists of careers closely related to art.

C19 *Career exploration curriculum supplement for grades 9-10.* Ohio State Department of Education, Columbus. Division of Vocational Education. 1974. 186p.
ED 117 373

Level: junior, senior
Art, photography, advertising, horticulture, and many other subjects are covered in the career exploration lessons and units.

C20 *Career orientation: art and music.* Toledo Public Schools, Ohio, Department of Vocation Education. 1971.

Level: 7th and 8th grades
A book of activities and lesson plans.

C21 *Careers in art: career development project.* University City School District, Missouri. 1972. 26p.
ED 107 787

Level: junior
Suggested occupational areas are: architecture, product design, cartooning, interior decoration, letters and posters, special design, fine arts, dress and fabric design, and graphic interior design. Each lesson investigates an occupational cluster.

C22 *Careers in crafts for sixth year level.* Pulaski County Special School District, 1500 Dixon Road, Little Rock, Arkansas 72116. 1975. 6p.

Level: 6h grade
Suggested activities: making a resource file of crafts items from magazine pictures and newspaper articles, discussing careers related to crafts, organizing a craft business.

C23 *Careers in ceramics.* Mountain View Elementary School, Cobb County Occupational and Career Development Program, P.O. Box Drawer "R", Marietta, Georgia 30060. 19p.

Level: 5th and 6th grades
Acquaints students with specific career opportunities in the area of ceramics and provides actual experiences in working with materials in ceramic design.

C24 *Careers in photography—junior high school unit.* Orange County Career Development Program, 100 East Kennedy Avenue, Eatonville, Florida 32751. 10p.
Level: junior high middle school
A curriculum which aims to develop students' awareness, knowledge, and appreciation of photography, and the career opportunities in this and related areas.

C25 *Careers on visual art.* Center for Vocational and Technical Education, Ohio State University, Columbus, Ohio. 1974. 92p. ED 114 712
Level: 5th grade
Explores a variety of careers in the graphic arts. Students learn to use the tools, materials, equipment as well as the skills needed to utilize them.

C26 *Classroom activities—junior high—art.* State Board for Vocational Education Exemplary Project, 900 East Boulevard Avenue, Bismarck, North Dakota 58501. 1972. 34p.
Level: junior high middle school
Activities include: window display designing, play production, commercial art, architecture, interior design, greeting cards, fashion design, advertising layouts.

C27 *Color; commercial and advertising art.* Dade County Public Schools, Miami, Florida. 1973. 22p. ED 097 456
Level: junior, senior
A curriculum that aims to teach students the practices, techniques, and technology necessary to acquire an understanding of the color phenomenon. The course consists of 45 clock hours of instruction and eight blocks of units.

C28 *Commercial and advertising art. Performance Objectives. Basic Course* and *Intermediate Course.* Duval County School Board, Jacksonville, Florida. 1975. 40p., 41p. ED 139 944
ED 139 958
Level: junior, senior
A course designed to develop competencies in the care and use of tools; various forms of lettering with pen and brush; value of perspective; theories of layout; mechanical processes in art production.

C29 *Commercial art course of study and teaching guide—volume 1.* Rutgers University, Curriculum Laboratory, New Brunswick, New Jersey. 1976. 205p. ED 124 719
Also available from: Vocational-Technical Curriculum Laboratory, Rutgers–The State University, Building 4103–Kilmer Campus, New Brunswick, New Jersey 08903 ($3.00)
Level: senior, junior
This course is intended as part of a continuing commercial art program. Tries to provide students with a core of skills and knowledge common to many of the commercial art jobs.

C30 *Communications and media: grade 7. Cluster II.* District of Columbia Public Schools, Washington, D.C., Department of Career Development. 1972. 91p. ED 089 005
Level: 7th grade
This course includes six units on advertising, film and photography, radio and television, journalism and publishing, library and periodicals, and transocean communications.

C31 *Communications through media: a career program for high school students.* Brookline Public Schools, Massachusetts. 1973. 8p. ED 084 815
Level: 9th to 12th grades
A four-year sequence designed primarily for students oriented to media careers. Content includes basic communications theory, audiovisual management, photography, projection, audio and video recording, production of materials, and equipment maintenance and repair.

C32 *Constructing media kits for career information* by Harriette M. Crumb. 1976. 11p. ED 125 707
Level: senior, junior college
The media kits are to be constructed by commercial art students under the supervision of the public information officer and the commercial art instructor. Designed to provide practical experience for students in the commercial art program.

C33 *Container design and packaging: art education.* Dade County Public Schools, Miami, Florida. 1971. 25p. ED 097 466
Level: junior, senior
This course offers an overall introduction to the area of commercial art, students

design an original example of package design and study related information such as consumer psychology, color, layout, and lettering.

C34 *Creating greeting cards: a business brings pleasure.* Center for Vocational and Technical Education, Ohio State University, Columbus, Ohio. 1974. 83p. (order no. C18, $5.00) Also available in ERIC file. ED 114 717

Level: elementary

Provides elementary students with the opportunity to participate in the creation and production of greeting cards. Students explore different kinds of cards and become involved in the production process of a simulated greeting card company.

C35 *Creative mosaics, art education.* Dade County Public Schools, Miami, Florida. 1971. 38p. ED 072 999

Level: junior, senior

Emphasizes the use of design in relation to creative composition. Students learn to design, glaze, fire, cut and develop their own tiles, tessera, etc., to be utilized in mosaic projects.

C36 *Curriculum guide: career exploration in art related areas.* by Penny J. Rupley. University of Illinois, Urbana-Champaign, Illinois. 1973. 44p. ED 084 548

Level: junior, senior high

Paper prepared for a graduate art course. The curriculum guide describes a program of career exploration in occupational areas related to art.

C37 *Curriculum materials for "trade and industrial occupations" annotated listing of materials available from public education agencies. Bureau of Adult, Vocational, and Technical Education, Washington, D.C. 1971. 113p.* ED 057 268

Level: varied

Provides information on available curriculum materials developed by the various states. Art related areas included are: commercial art occupations, commercial photography occupations, graphic arts occupations, and textile production and fabrication.

C38 *Cutawl techniques and silk screen; commercial and advertising art—intermediate.* Dade County Public Schools, Miami, Florida. 1973. 17p. ED 097 476

Level: junior, senior high

The first half of the course introduces the student to the function and operation of the cutawl machine. The student acquires the skills to produce three dimensional display and cutout letters. The second half introduces the tools, materials, and techniques used in silk screening.

C39 *Educational media technician: a suggested two-year post high school curriculum.* State University of New York, Alfred, Agricultural and Technical College. 1975. 138p. ED 112 070

Level: junior college

Presents a two-year post high school program for the training of educational media technicians in visual and audio communication. Five areas of the media art taught: graphics, design, photo/cinematography, television, reprography, and media equipment.

C40 *Employer perceptions of important skills, knowledge and attitudes for commercial artists, Metropolitan Kansas City.* by Elaine L. Tatham and others. Johnson County Community College, Overland Park, Kansas. 1975. 38p. ED 116 726

Level: junior college

Report of a survey of future manpower needs for commercial artists in the Kansas City area. The survey was done by the Johnson County Community College. Recommendations for student selection and program development art made on the basis of the findings.

C41 *Exploring careers in fine arts and humanities: a guide for teachers* by Elsie Kennedy. University of Kentucky, Lexington, Vocational Education Curriculum Development Center. 1974. 293p. Available from: Curriculum Development Center, Room 151, Taylor Education Building, University of Kentucky, Lexington, Kentucky 40506 ($7.00). Also available in ERIC file. ED 098 416

Level: junior high

One of 11 guides designed for junior high school teachers who wish to develop their own materials related to the fine arts and humanities area of career education. The areas in art are painting, drawing, sculpture, graphics, design, ceramics, jewelry, texties, art education, architecture, art history, and commercial art.

C42 *Exploring careers in graphic reproduction and printing occupations.* Cincinnati Public Schools, Ohio. 1973. 62p. ED 106 581

Level: 9th and 10th grades

Contains a collection of materials consisting of student learning packets and a resource list. Designed to introduce students to graphic reproduction and printing occupations.

C43 *Exploring careers in photography.* Cincinnati Public Schools, Ohio. 1973. 65p. ED 106 578

Level: 9th and 10th grades

Similar to the one above.

C44 *Exploring careers in visual advertising services.* Cincinnati Public Schools, Ohio. 1973. 43p. ED 106 580

Level: 9th and 19th grades.

Similar to no. C42. Activities include the areas of display artist, cover designer, illustrator, production manager, art director, sign writer, delineator, sign painter, air brush artist.

C45 *Exploring the applied arts.* Publication no. 0041 by Kathleen Sokolowski. Available from: New Jersey Vocational-Technical Curriculum Laboratory, Building 4103, Kilmer Campus, Rutgers University, New Brunswick, New Jersey 08903 ($2.50). Also available in ERIC file. ED 143 798

Level: high school

Concentrates on the areas of advertising, fashion illustration, graphic design, cartooning, and textile design and decoration. Each area is designed to cover an eight-week period of forty-minute classes, meeting each day.

C46 *Exploring visual arts and crafts careers. A student guidebook.* by Shelia Dubman and others. Technical Education Research Center, Cambridge, Massachusetts. Available from: Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402 (Stock no. 017-080-01641-9, $2.35). Also available in ERIC file. ED 137 509

Level: secondary

One of six student guidebooks in a series of 11 arts and humanities career exploration guides. This guidebook presents information in seven career areas: visual communications, product design, environmental design, fine arts, crafts, art education, and arts management and business.

C47 *Fine arts and humanities: grade 7. Cluster III.* District of Columbia Public Schools, Washington, D.C., Department of Career Development. 1972. 136p. ED 089 006

Level: 7th grade

Divided into five units: drama and literature, music, dance, art, and crafts.

C48 *Graphic communications. Career education guide.* Dependents Schools, Washington, D.C. European Area. 1974. 113p. ED 113 943

Level: secondary

Designs to provide students with realistic training in graphic communications theory and practice. The program modules outlined in the guide have been grouped into four areas: printing, photography, design and detailing, and office reproduction.

C49 *A guide for use in developing training programs in drafting and design technology.* Mississippi State Department of Education, Jackson. 1965. 158p. ED 013 306

Level: junior college

This curriculum guide covering 72 semester hours is arranged as course outlines which include content topics, class and laboratory hours, and student activities.

C50 *Highland High School vocational television; a Salt Lake Schools exemplary vocational program.* Salt Lake City School District, Utah. 1975. 66p. ED 125 631

Level: high school

Design to provide students with marketable skills in color television studio operation such as: camera set-up and operation, video engineering, production switching, directing television lighting, audio engineering, set design, multiplexer projection, graphics design, and photography basics.

C51 *Instructional programming: development and validation of instructional modules for graphic production programs. A research and development report.* by John P. Morrisohn. Santa Barbara City College, California. 1977. 123p. ED 145 166

Level: junior college

The purpose of the study was to develop and validate individualized instructional modules for graphic production at the community college level.

C52 *Interest-based curriculum for house care services: house cares.* Natchitoches Parish School Board, Louisiana. 1974. 176p.
ED 107 808

Level: secondary

A 11-unit curriculum guide. Each unit deals with a variety of topics such as: house plans, decoration, lighting, landscaping, etc.

C53 *Interior design projects, home and family education.* Dade County Public Schools, Miami, Florida. 1973. 32p.
ED 095 349

Level: senior high

Describes career projects, design projects, decorating projects, construction and do-it-yourself projects, research and problem solving projects, etc.

C54 *Industrial prep, volume two, sophomore year—biology, English, architecture, occupations. Hackensack Public Schools, New Jersey. 246p.*
ED 063 464

Level: 10th grade

A number of currently relevant topics, among them architectural skills, are presented in four teaching units for grade 10 by means of model lesson plans.

C55 *Junior high career education handbook for fine arts and humanities.* Des Moines Independent School District, 1800 Grand Avenue, Des Moines, Iowa 50307. 1974. 106p.

Level: junior/middle

The fine arts section of this handbook provides activity ideas and techniques for the development of creative aptitudes and art appreciation.

C56 *A media technology curriculum.* New Jersey Vocational-Technical Curriculum Laboratory, Building 4103-Kilmer Campus, Rutgers University, New Brunswick, New Jersey 08903. 1976. 285p.
ED 129 991

Level: junior college

This curriculum is designed to train students in planning, designing, producing, and using media and multimedia materials. Uses an interdisciplinary approach drawn from art, business management, drafting, library science, photography, printing, television, and typing.

C57 *Meet the press; graphic communications 7-9 prevocational.* Dade County Public Schools, Miami, Florida. 1973. 17p.
ED 097 477

Level: junior high

A 45 hour course offers basic instruction in the graphic arts field and is designed to introduce the student to nine basic areas.

C58 *Multiple learning strategies project. Graphics. Regular vocational-low reader. vol. 4,* by Glen Pettit and others. Ingham Intermediate School District, Mason, Michigan, Capital Area Career Center. 1978. 578p.
ED 158 080

Level: elementary, secondary

Contains seventy-four learning modules organized into four units. Many visuals are included to accommodate the low reader.

C59 *Orientation to commercial and advertising art; commercial and advertising art—basic.* Dade County Public Schools, Miami, Florida. 1972. 18p.
ED 097 453

Level: secondary

Consisting of 45 clock hours, the course is organized into three instructional blocks: orientation to the field of commercial and advertising art, course objectives, and shop work in the commercial and advertising art classroom.

C60 *Ornamental horticulture source units for vocational teachers,* by Paul E. Hemp. Danville, Illinois: Interstate Printers and Publishers, Inc. 1968. 134p.

Level: secondary, junior college

Includes fifty laboratory exercises for vocational ornamental horticulture students.

C61 *Pencil lettering; commercial and advertising art—basic.* Dade County Public Schools, Miami, Florida. 1972. 18p.
ED 097 454

Level: secondary

A 45 hour course consists of six blocks of instruction in pencil stroking and lettering: introduction, the gothic alphabet, the text alphabet, the roman alphabet, the script alphabet, and the italic alphabet.

C62 *Photography. Occupational simulation kit.* by Joanne McComb. San Juan Basin Area Vocational-Technical School, Cortez, Colorado. 1976. 31p. ED 142 735

Level:

One of several booklets resulting from the rural southwestern Colorado CEPAC (Career Education Process of Attitude Change) Project.

C63 *Producing commercial and advertising art posters; commercial and advertising art—intermediate.* Dade County Public Schools, Miami, Florida. 1972. 19p. ED 097 451

Level: secondary

Consisting of 135 clock hours, the course is organized into six blocks of instruction: orientation to poster making, laying out of posters, using the airbrush for posters, airbrush rendering, photo masking and retouching, and creating special occasion posters.

C64 *Retail flower shop operation and management. A student handbook.* by Richard F. Stinson and others. Agricultural Experiment Station, Pennsylvania State University, University Park. 1968. 138p. ED 023 920

Level: secondary, junior college

Content includes: exploring occupational opportunities in the retail flower shop business; uses and characteristics of flowers, plants and decorative materials; designing with flowers and decorative materials; using flower arrangements; merchandising and selling; and retail flower shop management.

C65 *Speedball pen lettering; commercial and advertising art—basic.* Dade County Public Schools, Miami, Florida. 1972. 19p. ED 097 455

Level: secondary

To help the student become proficient in the skills required to execute speedball lettering.

C66 *Survey of commercial arts curriculum. Final report.* Utah Research Coordinating Unit for Vocational and Technical Education, Salt Lake City. 1966. 36p. ED 021 042

Level: college

Seventeen schools throughout the United States were surveyed to determine the nature and type of courses required in post-secondary, nonbaccalaureate degree programs in commercial art and to develop material which would be helpful in planning such a curriculum.

C67 *Teacher guide for airbrush* by Samuel Miklus. Vocational-Technical Curriculum Laboratory, Rutgers University, Building 4103, Kilmer Campus, New Brunswick, New Jersey 08903. ($2.50) Also available in ERIC file. ED 127 456

Level: secondary, college

Identifies some of the career opportunities open to competent airbrush artists and indicates the most frequent users of the airbursh technique.

C68 *Trade and industrial education course of study for painting and decorating* by J. Elwood Brubaker and others. College of Education, Pennsylvania State University, University Park. 1977. 412p. ED 150 345

Level: secondary, junior college

This course is intended as a teaching and learning guide and presents the basic skills needed for initial employment in painting and decorating occupations.

C69 *Twenty trades to read about* by Robyn Lamatino. New Jersey Vocational-Technical Curriculum Laboratory, Building 4103, Kilmer Campus, Rutgers University, New Brunswick, New Jersey 08903 ($2.50). 1977. 99p. Also available in ERIC file. ED 145 189

Level: senior high

This workbook for vocational high school students with reading difficulties contains instructional materials on twenty different vocational areas.

C70 *Visual merchandising through display: advertising services occupations.* by Nelson S. Maurer. New York State Education Department, Albany. Bureau of Continuing Education Curriculum Development. 1972. 174p. ED 086 899

Level: secondary

The increasing use of displays by businessmen is creating a demand for display workers. This demand may be met by preparing high school students to enter the field of display. This guide is designed to help develop such a course to train students.

C71 *What's it all about, Artie: Exploratory workbook for the commercial art student* by Judith Fr-

Inguello. Vocational-Technical Curriculum Laboratory, Rutgers University, Building 4103, Kilmer Campus, New Brunswick, New Jersey ($3.50) 1976. 141p. Also available in ERIC file ED 131 226

Level: senior high

A combination text and workbook for the commercial art students, designed for use in an exploratory program of 30 hours.

VI. VISUAL ARTS CAREER EDUCATION SOURCES–AUDIO-VISUAL MATERIALS

D1 *The Advertising assistant.* Wilton, Connecticut: Current Affairs Films. (CAF 554) *Audio Tape*

A 20-minute audio tape. Part of The Occupational Families: Arts and Humanities Series.

D2 *The Advertising layout person.* Wilton, Connecticut: Current Affairs Films. 19. (CAF 554) *Audio tape*

A 20-minute audio tape. Part of The Occupational Families: Art and Humanities Series.

D3 *Advertising Salesman.* Educational Progress Corporation. 1970. *Audio tape*

One of the cassette tapes of unrehearsed interviews with workers in 60 occupations in the Career Development Laboratory Series.

D4 *Architect.* Educational Progress Corporation. 1970. *Audio tape*

One of 30 cassette tapes of unrehearsed interviews with workers in 60 occupations in the Career Development Laboratory Series.

D5 *The Architect and the contractor, landscaping.* Chicago, Illinois: Society for Visual Education, Inc. 1975. (A610-46) *Filmstrip*

Shows the duties and responsibilities of a landscape architect and a landscape contractor.

D6 *Architectural careers.* Toronto, Ontario: Halewyn Films Ltd. 1971. *Film*

From the Career Explorations Series. Describes career opportunities for a variety of jobs in the field of architecture such as: architects, draftsmen, engineers, artists, interior designers, and social planners.

D7 *Art careers in television—producing commercials.* Stamford, Connecticut: Educational Dimensions Group *Filmstrip*

Describes how young artists can pursue an art career in television.

D8 *Art careers*–Part 5 of *Art in America.* West Hollywood, California: Handel Film Corporation. 1979. *Film*

Artists describe their careers in this 30 minute film. Careers included are: fashion designer, jeweler, sculptor, interior designer, architectural designer, city planner, graphic designer, photographer, textile designer, cartoonist, and filmmaker. This film can be rented from: Film Rental Center, Syracuse University; Visual Aids Service, University of Illinois.

D9 *Art therapy: Beginnings.* American Art Therapy Association. 1977. *Film.*

A documentary film in which four art therapists discuss and illustrate their use of art therapy in a mental health context. People interviewed are Margaret Naumburg, Elinor Ulman, Edith Kramer, and Hanna Yaxa Kwiatkowska.

D10 *Art therapy—the phenomenological approach.* The Media Center, School of Social and Commity Planning, University of Maryland at Baltimore. *Videotape*

A seven-part videotape series in which Dr. Mala Betensky works with clients and discusses with Dr. Aina Nucho her approach and techniques.

D11 *Arts and Entertainment:* (Los Artes Y Los Espectaculos-Spanish version). New York: Regents Publishing Co. *Sound-filmstrip.*

D12 *Cameraman.* Educational Progress Corporation. 1970. *Tape.*

One of 30 cassette tapes of unrehearsed interviews with workers in 60 occupations in the Career Development Laboratory Series.

D13 Cameras and careers. Rochester, New York: Eastman Kodak Company. 1970. *Film*

D14 *A career as an advertising artist.* Stanford, California: Multi-Media Productions, Inc. *Filmstrip*

Describes the work of an advertising artist, along with his tools and techniques.

D15 *Career discoveries—People who create art.* Pleasanville, New York: Guidance Association. 1972. *Filmstrip.*

Describes the jobs of a puppeteer, a musician and a designer.

D16 *Careers: Communications.* Santa Ana, California: Multimedia. 1970. *Film*

A twelve-minute color 16mm film (-91540). Also available in super 8mm (-61545). Part of the Vocational Guidance Series.

D17 *Careers in Art.* Los Angeles, California: SL Film Productions. 1967. *Film*

Describes job opportunities for art students. Special references were made to jobs in the field of advertising, industrial design, interior design, and art education.

D18 *Careers in cartooning and animation.* Stamford, Connecticut: Educational Dimensions Group. 1979. (no. 420)

Describes the career opportunities and the training needed for the job of cartoonists.

D19 *Careers in fashion design.* Stemford, Connecticut: Educational Dimensions Group. 1969. (no. 408) *Filmstrip*

Two dress designers discuss their points of view on careers in fashion design.

Parts 1-2

D20 *Careers in filmmaking.* Stamford, Connecticut: Educational Dimensions Group. 1970. (no. 407) *Filmstrip*

Features interviews with Reggie Wells, Dick Young, and Andy Warhol who tell how to prepare for various careers in film. Gives a detail account of professional filmmaking procedures.

D21 *Careers in Focus Series.* New York: McGraw-Hill. 1976. *Various Media*

This program is developed for levels six to ten consisting of a variety of print and audio-visual materials which cover more than 300 careers in 13 career clusters. Included in the series are: "Exploring occupations in communication and graphic art" and "Exploring occupations in science, fine arts, and humanities".

D22 *Careers in Graphic Arts.* Parts 1-2. New Rochelle, New York: Pathescope Educational Films Inc. 1969-1973. *Filmstrip*

Part one describes a variety of jobs available within the field of graphic arts. Part two includes interviews with graphic artists.

D23 *Careers in illustration.* Stamford, Connecticut: Educational Dimensions Group. 1968. (no. 405) *Filmstrip*

Describes the job and career opportunities of an illustrator and the educational qualifications required.

D24 *Careers in interior design. Parts 1-2. Stamford, Connecticut: Educational Dimensions Group. 1972. (no. 417)* *Filmstrip*

Describes the career opportunities through interviews with professional interior designers.

D25 *Careers in ornamental horticulture.* San Luis Obispo, California: Vocational Education Productions. 1970. *Filmstrip*

D26 *Careers in photography.* Stamford, Connecticut: Educational Dimensions Group. 1978. (no. 404) *Filmstrip*

This program describes careers in photography. Shows students the difference between working-in-house for a studio or working as a free-lancer.

D27 *Careers in set design.* Stamford, Connecticut: Educational Dimensions Group. 1979. (no. 416) *Filmstrip*

Describes the career opportunities and training needed to be a set designer.

D28 *Careers in the fine arts.* Stamford, Connecticut: Educational Dimensions Group. 1979. (no. 433) *Filmstrip*

Outlines the problems and opportunities for an artist seeking a career as a painter or a sculptor.

D29 *Career tapes program.* New York: Macmillan Library Services. 1974. *Audio Tape*

A three-part series of cassette tapes containing interviews with seventy-two employed young people in a wide range of non-professional, technical, and professional jobs. Art related careers are: darkroom technician, film production assistant, jewelry artisan, and interior decorator.

D30 *The clothes designer.* Wilton, Connecticut: Current Affairs Films. (CAF 549) *Audio Tape*
A 20 minute audio tape. Part of the Occupational Families: Art and Humanities Series.

D31 *Commercial and Technical Photographer.* Wilton, Connecticut: Current Affairs Films. (CA 551) *Audio Tape*
A 20-minute audio tape. Part of the Occupational Families: Art and Humanities Series.

D32 *The Commercial artist.* Chicago, Illinois: Society for Visual Education, Inc. 1975. (A610-53) *Filmstrip*
Shows the duties and responsibilities of a commercial artist. Describes the advantages and disadvantages of the occupation.

D33 *Commercial artist. Educational Progress Corporation. 1970.* *Audio Tape*
One of 30 cassette tapes of unrehearsed interviews with workers in 60 occupations in the Career Development Laboratory Series.

D34 *The commercial artist or technical illustrator.* Wilton, Connecticut: Current Affairs Films. (CAF 550) *Audio Tape*
A 20-minute audio tape. Part of the Occupational Families: Art and Humanities Series.

D35 *The commercial photographer.* New York, New York: McGraw-Hill Text Films. 1969. A ten-minute 16mm film covering *Film*
One day in the life of Duane Bey, a free-lance commercial photographer. From The See a Job Series.

D36 *Consumer advertising.* Cincinnati, Ohio: Procter and Gamble Co. 1977. *Filmstrip*
Basically designed to help students to better understand the significance and purpose of advertising, but the filmstrip also deals with careers in advertising.

D37 *Creative careers in advertising.* Stamford, Connecticut: Educational Dimensions Group. 1979. (no. 432) *Filmstrip*
Shows the creation of an advertisement for a magazine, the creation of a TV commercial, and the structure of a small advertising agency. Earlier edition under title: Art careers in advertising (no. 402).

D38 *Discovering underwater photography.* Rochester, New York: Eastman Kodak Company. 1974. *Film*
Shows the exciting and mysterious world below the water's surface, and describes how it can be photographed by the photographer.

D39 *Do you belong in advertising?* Women's Advertising Club of Chicago. 1951. *Filmstrip*
Provides vocational guidance in the field of advertising.

D40 *Fascinating world of work.* 5 volumes. National Career Consultants, Inc. 1972. *Filmstrip*
Designed to help students discover their true interests and to match these interests with compatible careers. Art related careers included in this series are: retail fashion buyers, photographers, commercial artists.

D41 *Fashion buyer.* Educational Progress Corporation. 1970. *Tape*
One of 30 cassette tapes of unrehearsed interviews with workers in 60 occupations in the Career Development Laboratory Series.

D42 *Fine Arts.* Philadelphia: CPI *Film*

D43 *Fine Arts and Humanities.* Middletown, Conn.: Big Blue Marble Career Learning Center, Xerox Education Corporation. 1975. *Filmstrip*
Describes the career opportunities, satisfactions and frustrations of the jobs within the Fine Arts and Humanities occupational cluster.

D44 *The Florist.* Chicago, Illinois: Society for Visual Education, Inc. 1975. (A610-47) *Filmstrip*
Shows the operation of a large floral shop and how floral designers work.

D45 *Glassmaker.* Audiovisual Instructional Devices. 1971. *Filmstrip*
From the Modern Craftsman Series. Tells the story of glassmaking through an interview with a glassmaker. Photographed on location.

D46 *Graphic artist.* Educational Progress Corporation. 1970. *Tape*
One of 30 cassette tapes of unrehearsed interviews with workers in 60 occupations in the Career Development Laboratory Series.

D47 *Graphic careers in advertising.* Parts 1-2. Stamford, Connecticut: Educational Dimensions Group. 1971. (no. 415) *Filmstrip*

Portrays Bob O'dell telling about problems and opportunities in a graphic arts agency.

D48 *The Graphic designer.* Audiovisual Instructional Devices. 1972. *Filmstrip*
From the Modern Craftsman Series. Describes the profession through an interview with a graphic designer. Photographed on location.

D49 *How a commercial artist works.* Art Instruction Schools. *Film*
Describes a professional artist's work with an advertising agency on an ad from layout to finish.

D50 *Ideas won't keep.* Rochester, N.Y.: Eastman Kodak Company. 1970. *Slide-tape*
Describes career opportunities in the fields of printing, publishing, and packaging industries. Outlines the operations which involve both artistic and technical skills.

D51 *Interior designer.* Chicago, Illinois: Society for Visual Education, Inc. 1975. (A610-20) *Filmstrip*
Part of the Exploring Careers Series. Shows the work of an interior design studio through the work of two designers–working with clients, developing floor plans, dealing with the paper work. Describes the educational preparation and personal qualifications which are needed.

D52 *Jobs in drafting.* New York: Sterling Educational Films. 1970. *Film*
Discusses career opportunities open to beginning draftsmen. Apprentice draftsmen have good opportunities to obtain additional education needed to become designers.

D53 *Landscape horticulture.* Los Angeles: University of California. Agriculture Extension Service. *Filmstrip*

D54 *Landscaper.* Santa Monica, California: BFA. *Film*

D55 *Layout and graphic design.* Chicago, Illinois: Coronet Instructional Films. 1972. *Filmstrip*
From The Jobs in Printing Series. Describes the work of a graphic design and layout apprentice. Shows the step-by-step process of creating an ad.

D56 *Lithographer.* Educational Progress Corporation. 1970. *Audio Tape*
One of 30 cassette tapes of unrehearsed interviews with workers in 60 occupations in the Career Development Laboratory Series.

D57 *Lithographic cameraman.* Chicago: Coronet Instructional Films. 1972. *Filmstrip*
From The Jobs in Printing Series. Describes how a lithographic cameraman takes a picture of printed pages with a process camera and makes a plate from the photographic negative.

D58 *The media aide.* Wilton, Connecticut: Current Affairs Films. (CAF 552) *Audio Tape*
A 20-minute audio tape. Part of the Occupational Families: Art and Humanities Series.

D59 *Medical photographer.* Chicago: Coronet Instructional Films. 1971. *Filmstrip*
From the Jobs in Health Services Series. Features a medical photographer describing the job, opportunities and requirements.

D60 *Moviemakers.* Washington, D.C.: AFL-CIO Education Department. 1959. *Film*
From The Americans at Work Series. Shows the job of a moviemaker and his working conditions.

D61 *My dad—the photographer.* Holyoke, Massachusettes: Scott Education Division. 1971. *Filmstrip*
From The What Does Your Dad Do Series. Describes the job of a photographer.

D62 *News photography.* Madison, Wisconsin: Visual Education Consultants. 1969. *Filmstrip*
Shows the importance of photography and news stories, with reference to career fields and techniques.

D63 *Opportunities in ornamental horticulture.* Urbana, Illinois: Vocational Agriculture Service, University of Illinois. *Filmstrip*

D64 *Opportunity* Scholastic Magazines, Inc. 1976. *Filmstrip*
A series of eight filmstrips consist of fifteen interviews with workers, each representing a different job cluster. The photographer interview is included in filmstrip no. 2 and the interior designer, filmstrip no. 4.

D65 *People who create art.* Parts 1-4. Pleasantville, New York: Guidance Associates. 1972. *Filmstrip*

Part of the Career Discoveries Series. Part one outlines the kinds of jobs found in the fields and the general personal qualities needed for a career in arts. The other three parts depict specific jobs.

D66 *Photoengraver.* Chicago, Illinois: Coronet Instructional Films. 1972. *Filmstrip*
From The Jobs in Printing Series. Describes the job of a photoengraver.

D67 *Photographers.* Encyclopaedia Britannica Educational Corporation. *Film loop*
Part of the Job Opportunities Series. This 8mm silent film loop depicts clearly the nature of the work of photographers.

D68 *Photography is.* Rochester, New York: Eastman Kodak Company. 1969. *Filmstrip*

D69 *Professional photography.* Bloomington, Indiana: National Educational TV, Inc., Indiana University. 1960. *Film*
Part of The Incisive Art Series. Presents Ansel Adams and Milton Halberstadt discussing photography as a profession.

D70 *The student journalist/photojournalism.* New York, N.Y.: Rosen Press. *Film*
Depicts the tools of the photographers and discusses both the camera technique and the editorial aspect of taking pictures. See also book listed under no. B230.

D71 *Textile designer.* Audiovisual Instructional Devices. 1972. *Filmstrip*
From the Modern Craftsman Series. Describes the profession through interview with a textile designer and photographed on location.

D72 *What is a graphic designer?* Graphic Communications, Inc. 1977. *Video cassette*
Explains that a graphic designer is an expert in classic art, commercial art, and communication.

D73 *What you should know about a career as a filmmaker.* Career Education Associates, Inc. 1973. *Audio Tape*
A photo-guide accompanies the cassette tape.

D74 *Your career in architecture.* Seattle, Washington: Rarig's Inc. 1962. *Film*
From the Your Career Series. This 27-minute film review the education needed for a career as an architect. Describes career opportunities.

D75 *Your future in art.* Educators Progress Services, Inc. 1977. *Film*
This 20-minute film explores careers in the applied arts and the training needed for these careers. Describes career opportunities in commercial art, fashion, illustration, and interior design.

VII LISTING OF SOURCES AND PUBLISHERS

ABT Associates, Inc.
55 Wheeler Street
Cambridge, Ma. 02138

Advertising Education Publication
3429 55th Street
Lubbock, Texas 79413

AFL-CIO
Education Department
815 Sixteenth St. N.W.
Washington, D.C. 20006

Allied Publishing Company
Morgan Bldg.
Portland, Oregon 97205

Allyn and Bacon, Inc.
470 Atlantic Ave.
Boston, MA 02210

American Advertising Federation
1225 Connecticut Ave. NW
Washington, D.C. 20036

American Art Therapy Association Inc.
P. O. Box 11604
Pittsburgh, PA 15228

American Artist Reprints
1515 Broadway
New York, NY 10036

American Association of Advertising Agencies
200 Park Avenue
New York, NY 10017

American Crafts Council
44 West 53rd Street
New York, NY 10019

American Institute for Design and Drafting
3119 Price Road
Bartlesville, OK 74003

American Institute of Architects
1735 New York Ave. NW
Washington, D.C. 20006

American Society of Interior Designers
730 Fifth Ave.
New York, NY 10019

American Society of Landscape Architects
1750 Old Meadow Road
McLean, Va 22101

American Society of Photogrammetry
105 North Virginia Ave.
Falls Church, VA 22046

Arco Publishing Co.
219 Park Avenue South
New York, NY 10003

Art Instruction Schools
Films distributed by:
Modern Talking Picture Service
1212 Ave. of the Americas
New York, NY 10036

Association of Collegiate Schools of Architecture
1735 New York Ave. NW
Washington, D.C. 20006

Audio Visual Instructional Devices
20-24 Little Neck Blvd.
Bayside, NY 11360

Avon Books
959 Eighth Ave.
New York, NY 10019

Bennett Books
Charles A. Bennett Co. Inc.
809 W. Detwiler Drive
Peoria, Ill 61614

Big Blue Marble Career Learning Center
℅ Xerox Education Publications
245 Long Hill Road
Middletown, Ct 06457

Biological Photographic Association, Inc.
P. O. Box 1057
Rochester, Mn. 55901

R. R. Bowker Co.
1189 Avenue of the Americas
New York, NY 10036

Brigham Young University
Provo, Ut 84601

Career Education Association, Inc.
369 Lexington Ave.
New York, NY 10017

Careers, Inc.
P. O. Box 135
Largo, Fl 33540

Catalyst
14 East 60th Street
New York, NY 10022

CCM Information Corporation
a division of Mac Millan Inc.
866 Third Ave.
New York, NY 10022

Central Missouri State University
Warrensburg, Mo 64093

Chicago Council on Fine Arts
The Cultural Center
78 East Washington Street
Chicago, Ill 60602

Children Press
1224 West Van Buren Street
Chicago, Ill 60607

Chilton Book Company
Chilton Way
Radnor, Pa 19089

Chronicle Guidance Publications, Inc.
Moravia, NY 13118

Coronet Instructional Films
65 E. South Water Street
Chicago, Ill 60601

Crown Publications, Inc.
419 Park Avenue South
New York, NY 10016

Current Affairs Films
Box 398
24 Danbury Road
Wilton, Ct. 06897

Dillon Press, Inc.
500 South Third St.
Minneapolis, Mn 55415

E. P. Dutton and Co., Inc.
201 Park Ave. South
New York, NY 10003

Eastman Kodak Company
343 State Street
Rochester, NY 14650

Educational Dimensions Group
Box 126
Stamford, Ct. 06904

Educators Progress Services, Inc.
Film distributed by:
Modern Talking Picture Service
1687 Elmhurst Road
Elk Grove Village, Ill 60007

Encyclopedia Britannia Educational Corporation
425 North Michigan Ave.
Chicago, Ill. 60611

Executive Communications, Inc.
400 East 54th Street
New York, NY 10022

Eye Gate House, Inc.
146-01 Archer Ave.
Jamaica, NY 11435

Fairchild Publications, Inc.
7 East 12th Street
New York, NY 10003

J. G. Ferguson Co.
100 Park Ave.
New York, NY 10017

Frederick Fell, Inc.
386 Park Ave. South
New York, NY 10016

General Learning Press Corporation
250 James Street
Morristown, N.J. 07960

Germain School of Photography
225 Broadway
New York, NY 10007

Goodheart-Willcox Company, Inc.
[illegible] West Taft Drive
South Holland, Ill 60473

Government Printing Office
Washington, D.C. 20402

Graphic Arts Technical Foundations
4615 Forbes Avenue
Pittsburgh, Pa 15213

Guidance Associates
757 Third Avenue
New York, NY 10017

Halewyn Films Ltd.
7 King Street W
Toronto 105
Ontario, Canada

Handel Film Corporation
8730 Sunset Blvd.
West Hollywood, Ca 90069

Harcourt Brace Jovanovich, Inc.
757 Third Ave.
New York, NY 10017

Harper and Row Publications, Inc.
10 East 53rd Street
New York, NY 10022

Indiana Career Resource Center
1201-09 South Greenlawn Ave.
South Bend, In 46615

International Federation of Professional and Technical Engineers
1126 16th Street NW Suite 20[illegible]
Washington, D.C. 20036

Interstate Printers and Publishers
19-27 N. Jackson Street
Danville, Ill 61832

King Features
235 East 45th Street
New York, NY 10017

Lerner Publications Co.
241 First Avenue North
Minneapolis, Mn 55401

J.B. Lippincott Co.
East Washington Square
Philadelphia, Pa. 19105

LKP Inc.
1315 West Belmont
Chicago, Ill 60657

Lothrop, Lee and Shepard Co.
105 Madison Ave.
New York, NY 10016

Macmillan Publishing Co.
866 Third Ave.
New York, NY 10022

MacRae Smith Company
225 South 15th Street
Philadelphia, Pa 19102

Mademoiselle
Box 3389 Grand Central Station
New York, NY 10017

McGraw-Hill Book Co.
1221 Avenue of the Americas
New York, NY 10020

McGraw-Hill Text Films
1221 Ave. of the Americas
New York, NY 10020

Julian Messner Inc.
A Simon & Schuster Division of Gulf and Western Corp.
1230 Ave. of the Americas
New York, NY 10020

Milpitas Unified School District
480 Corning Ave.
Milpitas, Ca 95035

Multi-Media Productions, Inc.
Attention: George Phelps
P. O. Box 1798
Costa Mesa, Calif. 92626

National Architectural Accrediting Board Inc.
1735 New York Ave. NW
Washington, D.C. 20006

National Art Education Association
1916 Association Drive
Reston, Va 22091

National Association of Printers and Lithographers
510 7th Ave.
New York, NY 10018

National Camera
Englewood, Colorado 80110

National Career Consultants
1300 East Arapaho Road
Richardson, Tx 75081

National Educational TV, Inc.
Indiana University
Bloomington, IN 47401

National Endowment for the Arts
2401 E. Street NW
Washington, D.C. 20506

New Jersey Society of Architects
110 Halsted Street
East Orange, NJ 07018

New York Life Insurance Co.
51 Madison Ave.
New York, NY 10010

Newspaper Comics Council, Inc.
260 Madison Avenue
New York, NY 10016

North Dakota State Board of Vocational Education
State Office Building
900 East Blvd.
Bismarck, ND 58501

Olympus Publishing Company
955 East 9th Street
Salt Lake City, Ut 84102

Pathescope Educational Films Inc.
71 Weyman Ave.
New Rochelle, NY 10802

Petersons Guides Inc.
228 Alexander Street
Princeton, NJ 08540

Philadelphia College of Art
Broad and Pine Street
Philadelphia, Penn 19102

Procter and Gamble Educational Services
P. O. Box 14009
Cincinnati, Ohio 45214

Professional Photographers of America Inc.
1090 Executive Way
Des Plaines, Ill 60018

Purdue University
Office of Manpower Studies
West Lafayette, In 47907

Quadrangle
The New York Times Book Co.
10 East 53rd Street
New York, NY 10022

Rarig's Inc.
5510 University Way
Seattle, Wa 98105

Rittners School
345 Marlborough Street
Boston, Mass 02115

Rochester Institute of Technology
One Lomb Memorial Drive
Rochester, Ny 14623

Richard Rosen Press, Inc.
29 East 21st Street
New York, NY 10010

Roseville Area School District
1251 West County Road B-2
Roseville, MA 55113

Rutgers University
Technical Curriculum Laboratory
Building 4103
Kilmer Campus
New Brunswick, NJ 08903

San Diego Area Instuctional Television Authority
5164 College Ave.
San Diego, California 92115

Scholastic Book Service
2931 East McCarthy Street
Jefferson City, Mo 65101

School of Visual Arts
209 East 23rd Street
New York, NY 10010

Science Research Associations
259 East Erie Street
Chicago, Ill 60611

Scott Education Division
104 Lower Westfield Road
Holyoke, Ma 01040

Scott, Foresman and Co.
1900 E. Lake Avenue
Glenview, Ill 60025

S L Film Productions
5126 Hartwick Street
Los Angeles, CA 90041

Society for Visual Education, Inc.
1345 Diversey Parkway
Chicago, Ill 60614

Society of American Florists and Ornamental Horticulturists
901 North Washington Street
Alexandria, Va. 22314

Sterling Educational Films
241 E. 34th Street
New York, NY 10016

Technical Educational Research Center
44 Brattle Street
Cambridge, Ma 02138

Ten Speed Press
P. O. Box 7123
Berkeley, Ca 94707

University of Microfilm International
300 N. Zeeb Road
Ann Arbor, Michigan 48106

VGM Career Horizons
%National Textbook Company
8239 Niles Center Road
Skokie, Ill 60076

The Viking Press
625 Madison Avenue
New York, Ny 10022

Visual Education Consultants
Box 52
2066 Helena Street
Madison, Wi 53701

Vocational Educational Productions
California State Polytechnic College
San Luis Obispo, Ca 93401

Vocational Films
Division of Telecine Film Studios Inc.
Parkridge, Ill

J. Weston Walch Publishers
P. O. Box 658
Portland, Me 04104

Henry Z. Walck Inc.
750 Third Ave.
New York, NY 10017

Franklin Watts, Inc.
730 Fifth Avenue
New York, Ny 10019

Watson-Guptill Publications
(Order Division)
2160 Patterson Street
Cincinnati, Ohio 45214

Western Publishing Co. Inc.
850 Third Ave.
New York, Ny 10022

H. W. Wilson Co.
950 University Ave.
Bronx, Ny 10452

Women's Advertising Club of Chicago
Film distributed by Pyramid Film Productions
P. O. Box 1048
Santa Monica, Ca 90406

CONTRIBUTORS

Joan Allemand
Director of Art, Beverly Hills, California, Unified School District

Frank Barron
Professor of Psychology, and head, Laboratory of the Psychological Study of Lives, University of California, Santa Cruz

Harry S. Broudy
Professor Emeritus, Philosophy of Education, University of Illinois, Champaign-Urbana

Lowry Burgess
Professor of Visual Fundamentals, Massachusetts College of Art, Boston, and fellow, Center for Advanced Visual Studies, M.I.T., Cambridge, Massachusetts

Gideon Chagy
Vice-President, Business Committee for the Arts, Inc., New York, New York

Barbara Churchill
Director, Project Potential, Attleboro, Massachusetts, School Department

Charles M. Dorn
Professor, Department of Creative Arts, Purdue University, West Lafayette, Indiana

Priscilla C. Geahigan
Assistant Professor of Library Science, Purdue University, West Lafayette, Indiana

Jerome J. Hausman
President, Minneapolis College of Art and Design, Minneapolis, Minnesota

Harlan Hoffa
Acting Director, School of Visual Arts, The Pennsylvania State University

Mollie R. Kerr
Commercial Art Instructor, East Los Angeles Occupational Center

Diana Korzenik
Chairperson, Art Education Department, Massachusetts College of Art, Boston

Peter London
Chairperson, Art Education Department, Southeastern Massachusetts University, North Dartmouth, Massachusetts

Sam Maloof
Chairman, Academy of Fellows, American Crafts Council

Stephen Marcus
Deputy Director, Cultural Collaborative, Boston, Massachusetts

A. Harry Passow
Jacob H. Schiff Professor of Education, and director, Division of Educational Institutions and Programs, Teachers College, Columbia University

Arthur Paul
Vice-President, Corporate Art and Graphics Director, Playboy Enterprises, Inc.

Robert A. Sampiere
Director, Education and Management Systems Assessment Office, Los Angeles Unified School District

Margot Schevill
Resource Teacher for the Arts Magnet Programs, Providence, Rhode Island, School Department

Joseph J. Schwab
Professor of Education, and William Rainey Harper Professor of Natural Science, University of Chicago

Ronald H. Silverman
Professor of Art, California State University, Los Angeles

Eve Sonneman
Artist-Photographer, New York, New York

Anne Taylor
Associate Dean of the Graduate School, University of New Mexico, Albuquerque, New Mexico

Richard White
Art teacher, Arroya High School, El Monte, California